

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XVII—"No Lip Slips Can Mean the Whip"

Down Beat's staff is a very close-knit unit. Mostly we fight like mad about small things and agree on the big deals. But last issue's editorial forces me to nibble at the feeding hand. I don't know who wrote it—I suspect one of the bossmen, but I do know, speaking as a soldier, that it was wrong.

The editorial pointed out that a lot of musi-folk have been campaigning in the election, and went on to say that one of the smartest things that Bing Crosby ever did was to disclaim any partisanship, saying that he knew nothing about politics. It further criticized Frank Sinatra for his active support of the president, and said that it was no place of show people to wage politics, that they should mind their own business and nothing else.

Boloney!

If that theory were true, I should be anywhere but where I am. This whole idea that politics is for professionals is what has put us in the spot we're in. It is very reminiscent of the things the Hearst-McCormack-Patterson stooges mutter darkly about leaving Europe to simmer in its own juices, and that we should stick to our own country's affairs. I'm not accusing the Beat of any such crass stupidity—I'm merely saying that our editorial sooner or later, if consistently followed, lands you in an isolationist camp.

Politics is not for professionals, politics must be for every human being in the country. If fighting is good enough for me and other musicians, then so is the political maneuvering which can prevent any future fighting. From now on, politics in this country is (Modulate to Page 12)

Billie Rogers Tours With Perry Como

New York—Billie Rogers, gal leader currently at the Pelham Beach Inn here, is being set in a package show with singer Perry Como for theaters. Recently, Rogers' band missed out on an engagement at the Hotel Roosevelt in Washington because it couldn't get out of its Pelham booking in time. Another possibility for the femme trumpeter is booking Meadowbrook (again with Como sharing the bill) to follow Shep Fields sometime in December. Vocalist Tony Dexter replaced Bill Alden with Rogers' band.

BLUE NOTES By ROD REED

German military bands have been dissolved. The Nazis have decided that the oom-pah is a faux pah.

Crosby's broadcast singing charmed a snake in New Guinea. Reports didn't say whether the snake was wearing a bobby sock.

Nita Barnet, the blonde buzz bomb, is the new advance p.s. for Johnny Long. Seems she met a fortune teller who predicted, "you are going on a long journey."

A man leaped from the balcony while Basie was playing *One O'Clock Jump*. He got 60 days in the can to learn to *Straighten Up and Fly Right!*

Lecky Vicki's Brooklyn cousin, Squary Mary, thinks The Voice is what you sing foist, before the chorus.

DOWN BEAT

CHICAGO, NOVEMBER 15, 1944

Vol. 11—No. 22

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Shaw Sets Band Lineup; Scoring Features Kessel

Los Angeles—With exception of two unfilled spots in the slip horn section, the entire personnel of new Artie Shaw band, which will feature Roy Eldridge on trumpet and Imogene Lynn on vocals, was set as follows at this writing: Eldridge, Tony Fazzo, George Schwartz, Ray Linn, trumpets; Harry Rogers, Ray Coniff, trombones (two spots to fill); Tommy Mace, Les Clark, altos; Jonny Walton, Herb Steward, tenors; Chuck Gentry, baritone; Dodo Marmorosa, piano; Barney Kessel, guitar; Lou Fromm, drums; Morris Raymond, bass.

Arrangers are Eddie Sauter, Buster Harding and Ray Coniff. Shaw's theater tour opens in Minneapolis Dec. 1. It's reported theaters are paying him an average of around \$12,000 per week.

Guitarist Barney Kessel has been hailed here for some time as greatest guitar discovery since the late Charlie Christian. Shaw will feature him as soloist in several numbers.

Freddy Goodman, brother of Benny, and Dave (Ace) Hudkins share management duties with Shaw band, which is under the general management of Andrew Weinberger of New York.

Billy Usher to Sing for James

New York—Harry James has replaced Buddy De Vito, who got his Army call, with Billy Usher and has hired Alto-man Willie Smith. James will not play eastern one-nighters as other trade stories state. After closing a two-week date at Meadowbrook here, the trumpet player took his band to the midwest for four one-night stands after which he returns to the west coast for another MGM flicker. Betty Grable, the Horn's wife, didn't accompany the band on this trip because of trouble which arose with over-zealous fans during James' last tour.

Sinatra's Swag Is Global Tops

New York—Frank Sinatra, at 27, has the largest earned income of any individual in the world, according to Tex O'Rourke. He revealed that the Voice's latest annual tax return was \$1,400,000. O'Rourke was master of ceremonies while Sinatra was guest of the Circus Saints & Sinners, a luncheon and ribbing organization, famed for making fall guys of celebrities.

Old, Bad River

Omaha—Joe Malec, operator of Peony Park, which has twice been a victim of flood waters, announced a private flood control project to cost between 12 and 15 thousand dollars on the Little Pappio creek near the dancery. Malec stated floods have cost him losses in excess of 100 thousand dollars in the past 13 years.

Joe Turner Records

Chicago—With Milt Gabler supervising, Joe Turner recorded four of his original blues Oct. 30 at Decca studios here. Accompanied by Dallas Bartley, bass; Pete Johnson, piano; and Ernest Ashley, guitar, Turner cut *It's the Same Old Story*; *Rebecca*; *I Got a Gal for Every Day in the Week* and *Little Bitty Gal Blues*.

Down Beat covers the music news from coast to coast and is read around the world.

Bailey Preems New Score



New York—Will Bradley (left), Mildred Bailey, leader Paul Baron and arranger-composer Phil Moore study the score of Moore's new concert-jazz piece, *Species Americana*, which was given its premiere airing on the Rockin' Chair Lady's CBS radio show, highlighting Bradley's team.

No More 'This Is My Lucky Day' For Kay

Los Angeles—American Tobacco Co. (Lucky Strike) has asked for cancellation of its radio sponsorship contract with Kay Kyser's "College of Musical Knowledge." If pact is dissolved, and that seemed a certainty at this writing, Kyser will do his last broadcast for ATC latter part of this month.

Kyser's contract with the tobacco firm has two years to run, but it is understood he is agreeable to ending the association, now in its eighth year. MCA radio department here is working on deal to set a new sponsor.

ATC's radio budget, which includes sponsorship of the *Jack Benny* and *Hit Parade* shows, has been running to \$5,000,000 per year. Dropping of Kyser's program will reduce expenditure by almost one-third.

Jimmy Dorsey Opens At NYC's Capitol

New York—Jimmy Dorsey moves into town tomorrow (November 16) replacing Bob Strong at the Capitol Theater. New vocalist with the band is Patti Palmer (from Ted Fio Rito) replacing Anita Boyer.

Who Dat Man?

Eddie Condon



at Carnegie Hall

New York—The above is a facsimile of the posters being used to promote the Carnegie Hall jazz concert and it causes understandable confusion among the squares. Some of them think the picture is of Eddie Condon! Of course, it's really Pee Wee Russell, the thin man, the trade mark—but nowhere is he labeled!

Robert Lee Joins Busse

San Francisco—Henry Busse, who returned to Palace hotel here following run at Hollywood's Paladium, is featuring a new singer, Robert Lee, formerly with Les Brown band and recently working in California spots as a solo attraction.

TD Nabs Singer With 5-C Pact

New York—Freddie Stewart, who broke it up a few weeks past when he appeared with the Andrews Sisters at the Paramount theater here, is the new singer with Tommy Dorsey's band, replacing Bob Allen. Story is that Dorsey, hearing the fine reports on Stewart during the theater date, wired him an offer of \$500 per week. An odd angle to the singer's contract is a clause which allows him to leave the band at any time before the end of his contract run, providing he returns all the money Dorsey has paid him up to that time.

Before turning to the music world, Stewart made cowboy pictures for Columbia for a year.

Smith Ballew Fronts New Pollack Venture

Los Angeles—Ben Pollack has built a new band here which is fronted by Smith Ballew, one-time banjo player for Pollack and now in pix. Unit opened at San Diego's Orpheum theater latter part of October. If combo clicks, Ballew will continue to play theater dates and one-niters between pictures assignments.

Agnew on Airlines

Chicago—Charlie Agnew brings his band into the Pan-American Room of the La Salle Hotel here for an indefinite engagement, starting Nov. 21. Agnew will feature Jeanne Carroll's vocalizing on his nightly airshots over WBBM and the Columbia network (12:30 a.m., CWT). Agnew is currently at the Lake Club, Springfield, Ill.

Ticker Loses Brother

Los Angeles—Sgt. Albert Freeman, 30, brother of Ticker Freeman, accompanist and arranger for Dinah Shore, has been reported killed in action in European area. Freeman met his brother, who had been in the army eight years, during his recent tour in France with the singer.

Ellington Takes Early Lead In 1944 Band Poll

No sooner had the starter's flag dipped in the eighth annual Down Beat band poll than the incomparable Duke Ellington stepped out into an early lead in the swing band race, piling up 47 tallies in the first heat against the 35 of his closest rival, Woody Herman.

Last year's winner and the perennial champ, Benny Goodman, trails third with 30, followed by Count Basie and Stan Kenton with 29 each.

In the sweet band division Tommy Dorsey is leading his last year's runner-up, Charlie Spivak, by only one vote, 54 to 53. The King Cole Trio and the Pied Pipers are out ahead in the small instrumental and vocal combos respectively.

Der Bingle Ahead
Bing Crosby literally is running away from the 1943 swoon king, Frank Sinatra, 69 to 33, in the balloting on male singers not working with bands, while Dinah Shore leads the girls in this group.

Among the vocalists classified as band singers (not working singly) it's Bob Eberly and Anita O'Day out in front.

Obviously, these returns are so incomplete that almost anything can happen in any section of the poll, but like a straw vote, these early figures indicate trends because they represent ballots from all parts of the country—of the world, for that matter.

Indiana Voter First
David Sohn of Columbus, Indiana, was the first domestic voter in this year's Down Beat poll (scores of tallies had been received from the 10,000 overseas subscribers who were sent individual ballots in advance). David mailed his selections at 3:30 p.m. on October 30.

Later the same day, Virginia Haywood of St. Paul, Eddie Sigoloff of Columbia, Missouri; Al Weiner of Pittsburgh and Shirley Katz of Milwaukee sent in their ballots.

Early voting also indicates that many readers are not familiarizing themselves with the rules of the contest before marking their ballots, particularly the one which makes any musician who is a leader on or after November 1 ineligible for chairs in the mythical all-star band.

Watch Eligibility Rules
For example, many votes are pouring in for Jess Stacy as pianist. Jess quit Horace Heidt before the first of the month and is organizing his own band in New York, thus is not eligible this year. The same is true of Barney Bigard, who is leading his own small combo in Manhattan and should not be selected as clarinetist in the all-star ork.

On the other hand, Roy Eldridge, who was disqualified in the trumpet section last year because he was a leader, has become a sideman with Artie Shaw and is again leading the all-star brass team in the poll. Ray McKinley, who was a leader when he entered service, has been a Glenn Miller sideman ever since and may receive votes as drummer. Similarly, Gene Krupa, 1943 winner, is a leader again and not eligible.

In voting for small instrumental combinations, small bands (Modulate on Page 13)

Gay Music Trio On The Cover

Helen Forrest, co-star with Dick Haymes on the NBC show, *Everything For The Boys*, and Gordon Jenkins, batonier for the broadcast, seem amazed by Dick's talent as a harp virtuoso on the cover of this issue. Their private opinion, however, is that Mr. Haymes should stick to vocalizing if he wants to keep his place in the Down Beat poll. Helen and Dick spent the first part of this month touring army camps along the west coast and in the northwest.

These Persons Figured In Recent News Stories Of The Music World



Hoagy Carmichael, writer of *Star Dust* and other hits, makes his movie debut in role of "Cricket", pianist in Warner's *To Have And Have Not* (see *On The Beat* in Hollywood this issue). Chicks are unidentified.



Here's an interesting shot of the new, stream-lined Billie Holiday, taken while she was co-featured with the Red Norvo combo at the Downbeat club on 52nd Street in Gotham. Photo by Red Wolfe



The gang at station KMH in Los Angeles decided to give the works to Spike Jones with his own ear-disturbing utensils. Clockwise: Ken Carpenter, John Scott Trotter, Marilyn Maxwell, "Ukie" and George Murphy. Spike looks unhappy but he ain't!



The mirror effect in this photo (if you will just turn your eyes a little to the left, please) is verry interesting. She's Winnie Walsh, luscious vocalist with the Don McGrane ork at the NYC Latin Quarter. Art Macaulay Pic



Cec Davidson, maestro at the Riccabana in Chicago, prevails upon two of the show girls to help make his fiddle look pretty. And Gwen Bouchet (left) and Pat Corrigan, certainly do glorify the situation, don't they? C. M. Frank Pic

Lombardo Banking On Public's Sweet Tooth

New York—A visit with Guy Lombardo the other night at the Roosevelt Hotel here convinced this writer that there's more to the Lombardo chronic vibrato than meets the ear. The reeds rub the ear the wrong way and the tempos are stifling in their regularity. On the other hand, the unvaried beat makes for easy dancing and the band shows good taste in choice of tunes: Kern, Porter, the good standards and the better pops.

Between sets Guy talked about his music. "What bothers me most," the leader complained, "is the way jazz fans throw the words 'sweet' and 'swing' around, as though the first stinks no matter what and the second can do no wrong. Admittedly there are differences in the way you can treat a song; fast, slow, loud, soft, symphonic and so on. But our band plays a lot of music that has what is called 'swing' and Benny Goodman, Artie Shaw and Tommy Dorsey, all favorites of mine, by the way, play 'sweet' music often. Jazz enthusiasts complain because we don't sound like Goodman but that strikes me as ridiculous criticism. We have our own style, which is certainly not like Goodman's, but is uniquely our own and, if I can believe my bank book, has its own audience."

Many Make Like Guy

"Not so unique now," the reporter interrupted. "You've had many imitators." "Too many,"

Lombardo laughed. "Some of them pretty good too. But that hasn't bothered us. You know the old saw about the sincerest form of flattery... The only one who was really annoyed by imitators was Carmen. He still sings in the trio but gave up solos because he was tired of being aped and parodied. The kidding that Alec Templeton gave him on a recording really griped him."

"We take in an average \$400,000 yearly gross. We've been on the air consistently since 1929 and this is our umpteenth year at the Roosevelt. Besides that, our recording revenue is high and we've made a few movies. Have another coming up at MGM this winter."

Distinctive Marks

When he returned to the stand, the writer took time to notice a few oddities about the band. For example, the drummer hardly warrants the name because he doesn't supply the beat but merely maintains a pianissimo brush movement. The tuba, the two pianos (they do some pretty good duets) and the newly added bass are the instruments furnishing

Kay and Guy



New York—The ole professor, Kay Kyser, dropped into the Roosevelt hotel during his recent Manhattan visit to say hello to his pal, Guy Lombardo.

what has been called the "pogo stick beat."

Reeds do a lot of doubling; flutes, clarinets, altos and tenors and, very often, soprano sax, the last-named instrument producing a tone quite unlike Sidney Bechet's. An unusual horn is the Fosophone, invented, patented and played by Dudley Fosdick. It's not unlike a bass trumpet in appearance and has much the same quality.

"It's not impossible that we'll add strings someday," said Lombardo, gazing into the future. "The only hitch is when we experiment with strings, they spoil our radio tone. The way we work it now, the saxes play straight into the mike, giving a very intimate atmosphere to our music. If we added fiddles, the new balancing would mean sacrificing that warmth. As for the post-war, there probably will be some new trend but don't ask me what it will be. The public will decide that. I'm pretty sure there'll still be a place for both 'sweet' and 'swing' music, much as I dislike the terms." —tac

Lease Jam Halts Hawk's LA Stop

Los Angeles—Scheduled appearance here of Coleman Hawkins, who was to open a new spot for Billy Berg Nov. 23, has been cancelled, at least temporarily, by fact that cafe Berg planned to lease was rented to another party during Berg's Gotham visit.

Berg says that he placed a deposit on the deal before leaving for New York to line up talent and was astounded when he returned and found the nitery had been leased.

Service Jacks Might Prove Giant-Killers

New York—"Name bands are going to be in for plenty of tough competition when GI swing outfits return to civilian life!" That's the opinion of "Little" Jackie Heller, vocalist and former bandleader, just returned from a seventeen-month USO tour of the Pacific war theater.

"We heard a dozen service bands on the trip that really have the right idea," Heller said at a USO press conference here. "The only thing those GI swingmen are dreaming about is a chance to get back home and stack up against the Dorseys and the Goodmans and the James."

Heller and his comedian partner Lew Parker, toured Hawaii, New Caledonia, New Hebrides, the Solomons, the Treasury Islands, the Fiji Islands, Australia, the New Georgia Islands, New Guinea and the Russell Islands. The two entertainers, accompanied most of the trip by an accordionist Spl. Dick Lanning, traveled an approximate 62,000 miles, playing an average of two-a-day for a total of well over a thousand shows.

"There are two bands I remember particularly," the former Ben Bernie singer said, "The Pipers in Hawaii and the 2nd Marine Air Wing band on Efate Island in the New Hebrides group. They're really knocked out. And then Clarence Larkin, the saxophonist, has a great band in New Caledonia. But there are many more that play with a real boot. Most of the bands have a nucleus

of three or four ex-professional sidemen who work with the amateur musicians and help them develop style. The kids have plenty of time for rehearsal and take their music very seriously. Most of them plan to keep their bands intact so that when they do come to the States and get in the big time, you'll be able to hear them play just as they did back in the jungles."

Asked what tunes were most popular in the areas he visited, Heller replied, "Just about the same ones that are hits here. Of course, the swing musicians have somewhat different tastes than the average GI, going in more for the advanced jazz stuff. But the songs people are singing back home are the tunes that a guy in Bougainville goes for too. The only difference is that they become popular at a somewhat later date in the jungles. For example, *Mairzy Doats* was still a number one plug when we left and *I'll Be Seeing You* probably won't be well known over there for another month or so."

An ironic twist to Heller's story is that though he spent almost two years on the other side of the world, the diminutive singer was recently given a 4-F.

Red Helps Welcome Bride



New York—The fabulous Red McKenzie helps Jimmy Ryan welcome his bride, Cec Eames, to her new home, the apartment above Jimmy's club on 52nd Street. Jimmy and Cec, a former show girl, were married last month at the St. Rose of Lima church. That's Red on the right, of course. Warren Rothschild Pic

Eddie Gets Shrewd Mentor



New York—Johnny O'Connor, who has done okay as Fred Warin's manager during the last few years, has a new protege, Eddie Condon, with whom he is seen conferring here at Julius' in the Village. The genial Irishman has forgotten more answers than most of the boys ever learned, and should prove helpful to the guitar playing maestro.

NoviceOrksAreNil Sans Chips In Till

By FRANK STACY

New York—Johnny Richards, who fronts a crew of inferior sidemen trying to cut a book of superior arrangements at the Hotel Lincoln here, is suffering from an ailment common to newly-recognized bands. Low scallitis (better known as the weekly scale or minimum salary the musicians' union allows its members to be paid) in name hotel ballroom spots around the country is decimating the newer bandleaders.

To the casual observer, Richards appears to be playing a major name spot and should be able to hire more capable sidemen. In reality, weekly scale at the Hotel Lincoln runs \$68 per man and Richards is paying an average of \$100 per instrumentalist. If the new aggregation could begin its career with a Roxy or Paramount date, a successful recording or a movie sequence, the low scale in hotels and ballrooms wouldn't strike so hard because the air-time would compensate. When the oldsters are despairing, with TD and Horace Heidt buying their own ballrooms.

But the newcomers can't start out this way and it's on them that low wages work the greatest hardship. Within the past few months, several of the most ambitious and best bands we heard were forced to break up because they could only get rates like the ones described above. Justin Stone, Herbie Fields (who tried twice), and Bobby Sherwood are just a few who were beaten by the problem, while other young bands like those of Boyd Raeburn, and George Auld are barely able to keep their bands going.

A band that isn't operating at profit, must obtain money from another source to keep it intact. Hackers step into the picture. Music publishers use the band as a medium for song plugging, thus forcing their tunes down the public's throat, lowering the quality of popular music, the standards of the big bands generally and the very integrity of the artist-performer.

Scales must be raised in hotel rooms and dance halls. That's a union problem. In Chicago, where the local is unusually militant, scale is higher than anywhere else in the country. Here in New York, the union already has a proposal before the WLB for a scale increase. Locals throughout the country should follow suit and demand a new deal for fledgling leaders.

Waxery Alters Name

Los Angeles—The Premier Record company here has changed its name to the Atlas Record company to avoid confusion with the Premier Record company of St. Louis. First release on the Atlas label is the King Cole Trio's "Got a Penny" coupled with Don Evans' "Don't You Notice Anything New."

A MISS Take

New York—A middle-aged lady walked over to Guy Lombardo at the Roosevelt the other night and asked: "Mr. Lombardo, when did Cliff Leeman leave your band?"

"Cliff Leeman?" asked the leader, obviously puzzled.

"Yes. You know. The drummer."

"He never worked with us. We've had the same drummer since the band started."

"Oh, no," said the lady with a smile. "I think if you'll think back..."

"No, honestly," said Lombardo. "He never played drums with us. You must be thinking of another band."

"I don't believe so," the lady replied doubtfully. Then: "Oh, of course, how silly of me! It was Herman Woody!"

But it's a great business, the music business.

Van Damme Quartet Signed



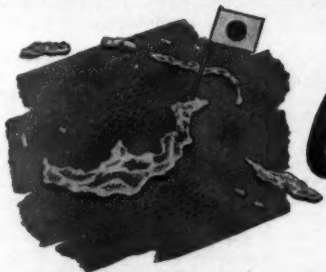
Chicago—Jules Herbuveaux, NBC program manager, signed a deserving local swing group, the Art Van Damme quartet, for the air lanes. Left to right: Lew Skalinder, bass; Chuck Calzaretta, vibes; Max Mariash, drums, and Art Van Damme, accordionist and leader.

Band Leader Views Future

Philadelphia—Predicting that many of the professional musicians from big name bands who are now in the armed forces will be picked up by their former employers when they return, Tommy Tucker painted an optimistic picture in a radio interview with WPEN's Roving Nite Clubber, Dee Hassler.

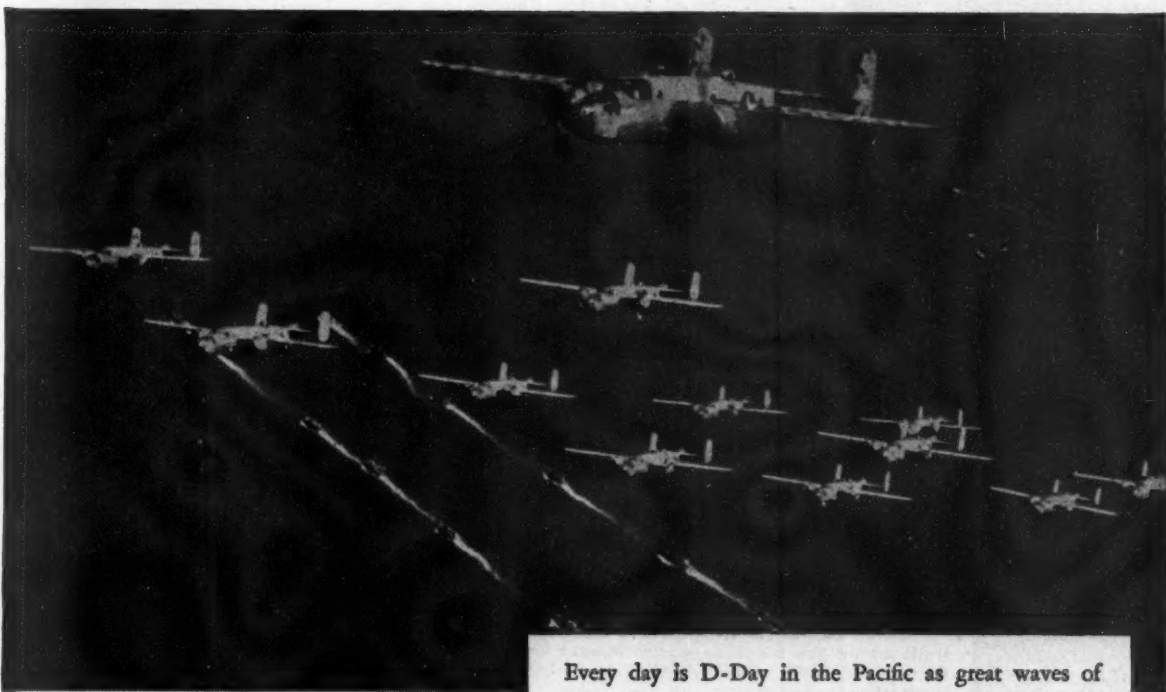
Tucker, in town for an Earle Theater stand, pointed out that his own band, and many others, have been able to maintain a large enough organization on stage, but they have been reduced to skeleton crews of arrangers, press agents, and copyists. He also admitted that most band leaders are eager to re-employ musicians who were part of their regular organization before the war.

"We expect to absorb five or six of our old boys when they come back, because naturally the manpower shortage has affected the size of bands," he said.



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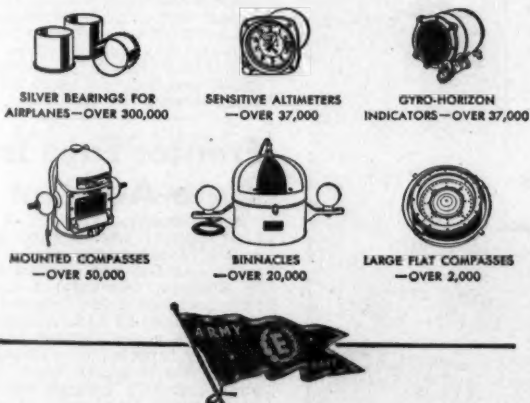


Bombers on bee line to blast Jap airdromes, momentarily cross course of invasion convoy bound for other Jap-held islands. Official photo U.S. Air Forces.

Every day is D-Day in the Pacific as great waves of U. S. Planes, Assault Boats and Warships search out Jap strongholds and blast them into submission. Helping to keep these air and sea forces on course, making it easier to find these pin-point objectives, are Conn Flight Instruments and Compasses which Conn is still producing in volume. The skill and precision thus gained in making vital, precision war instruments will make the new Conn Band Instruments choice of thousands of musicians for keeping on pitch. These new Conns will be worth waiting for!

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IN PEACETIME — THE WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

Jazz Scribes Prolif; Some Tomes Terrif

By JOHN LUCAS

With the appearance of David Ewen's latest work, *Men Of Popular Music*, the time has certainly come for a brief inventory of the book-length criticisms jazz has called forth in the last two decades. These began with W. C. Handy's *Blues: An Anthology*, published by Boni in 1926, with an extensive introduction by Abbe Niles. Since then, if one includes the short stories of Richard English together with such novels as *Young Man With A Horn*, *Piano In The Band* and *Send Me Down*, more than a score of books on jazz have come out.

'Pops' Gets with Pen

In 1926 Paul Whiteman, the King of Pseudo-Jazz, published through Sears in New York a pseudo-authentic dissertation entitled simply *Jazz*. Taken as the last word, which it fortunately was not, that book would have been extremely misleading. In 1936 Witmark in New York brought out Hughes Panassie's *Hot Jazz*, consisting for the most part of minute analyses of the various soloists and their respective techniques. In the same year Louis Armstrong's *Swing That Music* was released by New York's Longmans Green, constituting the first genuine autobiography of a famous jazzman. Helen L. Kaufmann's *From Jehovah To Jazz*, published in 1937 by Dodd Mead in New York, presented the earliest attempt to trace the heritage and history back of the sudden emergency of jazz at the turn of the current century.

In 1938 Arrow of New York came through with *Jazz: Hot And Hybrid* by Winthrop Sargent, a book which succeeded in clearing up some of the confusion caused by Whiteman's original effort. Wilder Hobson's *American*

Jazz Music, an excellent overall picture, came from Norton in New York in 1939. That same year saw Benny Goodman's autobiography, *The Kingdom Of Swing*, appear under the auspices of Stackpole in New York. It also saw the appearance of Paul Eduard Miller's *Yearbook Of Swing*, published by *Down Beat* in Chicago. 1939 was really a landmark because of *Jazzmen*, by Charles Edward Smith and Frederic Ramsey, Jr. This book, released through Harcourt Brace, offered the first accurate history of jazz as told by the lives of the many great musicians who made it what it is. In 1941 W. C. Handy's autobiography, *Father Of The Blues*, was brought out by Macmillan in New York. Hughes Panassie's complete revision, *The Real Jazz*, came from Smith and Durrell of New York in 1942. In that same year Charles Edward Smith wrote *The Jazz Record Book* with the assistance of Ramsey, Rogers and Russell, also published by Smith and Durrell.

The next year Commodore in New York came through with a new edition of Charles Delaunay's *Hot Discography*, which was the perfect complement to Smith's compendium of record information. Pem in Chicago published Paul Eduard Miller's second work, *Yearbook Of Popular Music*, in 1943. Like his first book, this was largely valuable for its thumb-nail biographies

Not A Green Horn Here!



Chicago—Here's as seasoned a group of horn maestri as one could hope to see, assembled at Joe Sherman's leaping Garrick Lounge on Randolph street. Left to right: Don Stovall, tenor sax; Red Allen, trumpet; Lonnie Armstrong, trumpet; J. C. Higginbotham, trombone, and Ben Webster, tenor sax.

of hundreds of jazzmen and for its sound evaluations of recorded collectors' items. Miller also edited *Esquire's Jazz Book* last year, finally getting it on the stands and in the mails early this year. Later on this year Doubleday Doran of Garden City published Robert Goffin's *Jazz: From The Congo To The Metropolitan*, a provocative and controversial estimate, a brilliant but faulty history. Now Ziff-Davis in Chicago has issued David Ewen's newest, runs 213 pages, contains a good bibliography and a rather selective listing of recommended recordings.

Ewen's *Book Necessary* Ewen gives us something sorely needed for so long, a general and comprehensive description of the development of all our popular

In The Family

Chicago—Bob Morris, the featured vocalist currently at the Band Box here, has a fine theatrical background. His maternal grandfather, Billy Jerome, penned *Chinatown* and *Row, Row, Row*, while his maternal grandmother, Maude Nugent, wrote *Sweet Rosie O'Grady*. His mother, Florence Nugent, was starred in the Ziegfeld Follies in 1913. The 23-year old crooner has a recent medical discharge from the army.

music during that past 40 years. He limits himself neither to pure jazz nor to its resultant hybrids. In achieving the desired scope, however, he was forced to commit several critical discrepancies. The fundamental weakness of *Men Of Popular Music* lies in its dichotomy of attack. He discusses 15 important musical figures in all, six of them as performers and nine of them as composers. Perhaps other readers will not find this so disturbing as I did.

The sources for Ewen's material are quite transparent to anyone who has read the books I listed above. In Chapter One, on King Oliver, most of the information comes right out of *Jazzmen*. In Chapter Two, on Irving Berlin, Ewen has contributed a considerable amount of new material. In Chapter Three, on Louis Armstrong, the author has obviously drawn freely on *Swing That Music*. In Chapter Four, on W. C. Handy and Meade Lux Lewis, Ewen has gone directly to *Father Of The Blues*, and *Jazzmen*, respectively. In Chapter Five, on Duke Ellington, he has again used *Jazzmen* and several others. In Chapter Six, on Paul Whiteman and Ferde Grofé, he has added quite a bit to a great variety of sources. In Chapter Seven, on Jerome Kern and Rogers-Hart and Cole Porter, he has collected all the material himself and thus communicated a great deal of fresh information. In Chapter Nine, on Benny Goodman and Raymond Scott, he has used *The Kingdom Of Swing* for the former but uncovered all his own material for the latter.

Frances Faye In Auto Accident

Los Angeles—Frances Faye, nifty singer who was to have opened an engagement this month at the Rio Cabana club in Chicago, was injured in an auto accident a few hours after she was married in Las Vegas to Sam Farkas, pro football player. It was reported here that the singer was in a Las Vegas hospital, painfully injured but not in danger.

CHICAGO BAND BRIEFS

Jimmie Lunceford, an annual must at the Regal, opens the November 24 for a week. The Downtown theater will jump the week of November 24 when Lion Hampton moves in for a week. It will be followed by another Chicago favorite, Earl Hines. Sammy Kaye will be at the Chicago theater the week of November 24 and on December 1, his hi-de-highness Cab Calloway takes over.

Gene Krupa closes at the Sherman November 30 and moves block east to the Oriental theater for the week of December 1. Change in bookings for the Sherman has Tommy Dorsey opening December 1, Bobby Sherwood December 15, Cab Calloway December 31, Hal McIntyre February 1, Boyd Raeburn March 2 and Woody Herman March 16. With ten weeks in the interim, Vaughn Monroe in the June 22 date in the Panther Room with Les Brown set to follow on July 20 for four weeks.

Frankie Masters, playing his first Chicago location in many years, begins an indefinite engagement at the Latin Quarter on November 24, following Bibo Bardo who has had a very successful stay at that spot. Bill Bishop begins a four-weeker at the Trion November 28, replacing Don Reid.

Pianist Jack Gardner is heading a trio at the Silver Palms on Madison north side. Al Williams, former Local 8 Red Allen pianist, is doing a singalong at the Lawrence Bowl. Cuthbert Blue Ernest Ashley, with Bill Samuels party. He piano and Sylvester Hickman piano playing bass, is at the Three Deacons a bar. Sinclair Mills is at the Sky Chaser for way out on the outskirts. Barronist with Deems' combo continues to play in the Dome at the Sherman.

The Four Tons of Rhythm, a perennial at the Silver Frolics, Sam Deane feature "Jim Daddie" Walker heavy band guitar. Continuing at two locations are George DeCarle at the Capitol and Eddie Wiggins at the Brass Rail. Joan Lee, saxophone and clarinetist, is fronting a group of ten girl musicians from French New York at the Band Box. The Four Blazes and Charlie Morris, pianist and vocalist, were featured on WJJD from 3:00 to 4:00 every afternoon from Monday through Friday.

Kyser Cat Cuts Out From Khaki Corps

Los Angeles—"Deacon" Dunsen, tenor sax man with Kay Kyser for two years prior to entering the army, has received his honorable discharge. He's expected to be back in the Kyser line-up by the end of this month. Dunsen was stationed at Ft. Lee.

Harold Jovien Moved

Chicago—Harold Jovien, Billboard's representative here, has been assigned to the trade paper's Gotham headquarters until the first of the year, when he is being transferred permanently to the Hollywood office of Billboard.

Too-Beat Boy

Chicago—Roy Paulson, leader of a trio at the Preview here, makes his ambidexterity pay off. A unique ruling by the Chicago musicians' local stipulates that Paulson be paid a salary and half because of his ability to play string bass and drums at the same time. Paulson, holding his bass across his left leg, beats the bass drum with his right foot and the high hat cymbal with his left foot. In addition, Paulson plucks the bass with the index finger of his right hand and strikes a cymbal, fastened on the bass, with a wire brush, which is held between the third and fourth fingers of his right hand.

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THE SQUARE

Jess Stacy's new band may be master minded by Andy Weinberger, the attorney who has handled Artie Shaw's affairs. . . .

Howie Richmond, Broadway press agent, now Sgt. Howard S. Richman of the AAF, married a WAC private, Betty Jean Tetrick, who is stationed at the same post, Mountain Home, Idaho. . . .

Look for Eddie Condon to do the theater tour instead of the proposed one-night concert series. . . .

Local 802's Sam Suber denies the doing a singamar that he has switched from. . . .

Sam Donahue may bring his heavy band back the first of the year to tour hospitals. . . .

Ed Fishman has opened his own agency at 6425 Hollywood Boulevard in L. A. . . .

It's Jeanne!



New York—This lovely singer, Jeanne Crain, is one of the gorgeous features of the 20th Century Fox film, *Winged Victory*, which will have its premiere at the Roxy theater early in December.

Capital Columnist Gets Hep



Washington, D. C.—John Maynard, critic and columnist of the Herald News, takes a lesson in swing from a lovely teacher, Frances Colwell, vocalist with the band of Dean Hudson (right), which played the Roosevelt hotel here last month. *Jerome Lee Photo*

Veni, Video, Vici

New York—This is by way of a tip for the television industry. Now that James C. Petrillo of the AFM has emerged winner in his fight with the disc firms, he'll probably turn his attention to some other music problem. It could be the movies, where the union has long bemoaned the fact that 100 or so sidemen make sound tracks that are played in thousands of movie houses, thus putting pit-men out of work. But it could also be toward television. Anyway, for whatever it's worth, your attention is directed towards a small notice which appeared on the front page of a recent *International Musician* (trade paper for the AFM): "Locals are advised that the question of television is an international matter and is to be handled only by the International Executive Board of the American Federation of Musicians. James C. Petrillo, President."

Nazis Get 'In The Mood' For V-Day

New York—Maj. Glenn Miller, leader of the American Band of the Supreme Allied Command, has begun a series of weekly broadcasts aimed at the German army. Aired over the American broadcasting station in Europe, the Miller band programs are beamed at the enemy troops every Wednesday from 1:30 to 2:00 p. m. (EWT) on the German *Wermacht* hour. All announcements on the show are made in German and the program for the first show (heard November 1) consisted of the following band numbers: *In the Mood*; *Star Dust*; *Volga Boatman*; *Is You Is*; and *Great Day*. Maj. Miller and his band are also reported to have made recent broadcasts to the Belgian people over BBC.

Scott's Agency Readies Junket

New York—Raymond Scott's CBS band will play its first local one-nighter December 2 at the Hotel Plaza. With his network contract expiring that month, the leader branched out two weeks ago for his first extra-radio and theater work with a single engagement at the Emerson Hotel in Baltimore. Scott's agency, William Morris, is still working on future bookings, which include a possible radio commercial and an extended stay at a name hotel.

Parisian Zazus Blip As Hot Riffs Return

Paris—Since the bark of Allied "Long Toms" gave the Nazi swastika two weeks' notice, Parisian jazzmen have resurrected their instruments and are jiving again. Django Reinhardt's guitar is out of its case and Harry Cooper has oiled the valves on his trumpet.

Reinhardt, notable for his recorded solos with the Quintet of the Hot Club of France, is appearing at a Paris cafe which he owns. He was recently featured soloist at a servicemen's show, emceed by Fred Astaire.

Cooper, an American, has rounded up the tops in local jazz for his opening at the Villa D'Este. Zazus (French name for swing fans) gather nightly to hear Cooper's septet which features the drumming of another American, Jerry Mengo. Other soloist with the combo is Hubert

Rostaing, once clary and alto with the Hot Club of France group. Rostaing, a prisoner-at-large in Paris during the German occupation, reports that the Nazi authorities banned the playing of American Jazz standards. Paris musicians, he said, played the Standards by explaining to the Nazi officials that the tunes were written by French composers. The tunes were often recognized as American swing classics by Nazi officers, Rostaing significantly added. The remainder of the band's personnel includes: Raoul Gola, piano; Jean Storne, bass and Jean Maille, guitar.

—Sgt. Freddy Gold

Grey Feels Blue; Hurt In Crash

Los Angeles—Bill Grey, arranger for many name bands (Charlie Spivak and others) and currently creating a library for Shorty Sherock's proposed band, was painfully injured in auto accident here. The note-juggler sustained severe facial lacerations and other injuries when his car and another collided at a Hollywood intersection. He was expected to be able to work within couple of weeks.

Ex-Musician Honored

Philadelphia—Captain Charles Abrams, who used to baton his own band here as Roger Kortland, is hospitalized somewhere in Europe, after fracturing his right leg parachuting into Holland, but remaining on duty with the aid of a cane, and then receiving a piece of shrapnel in the left leg at Nijmegen. He has been awarded an Oak Leaf Cluster and the Purple Heart.



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LA Union Heads Ponder Air Transport Ban

Los Angeles—Local 47 tops, moved by narrow escape of six members of Ray Noble's band when the army bomber on which they were returning from a training camp broadcast of the Chase & Sanborn coffee airshow (*Down Beat*, Nov. 1) had to make a belly landing after landing gear failed, are considering passage of a rule barring removal of radio shows from Hollywood.

Union heads see possibility that an entire orchestra might be wiped out in an air crash, as a plane is the usual means of transportation of radio show personnel from Hollywood to various training camps where sponsors have been staging their shows as live entertainment for servicemen simultaneously with their broadcasts.

Member of board of directors said no action would be taken until asserted hazards had been thoroughly investigated.

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Beat Scribe Interviews Ace



Los Angeles—T/Sgt. Mair D. Rodrigue, saxman and band leader from Aberdeen, Wash., preferred a fighting to a playing job in service. As a B-24 gunner in the South Pacific, he was credited individually with knocking out two attacking Zeros. Above he is interviewed over KFI by Charlie Emge of *Down Beat* and Ted Yerxa, newspaper columnist who staged the KFI Lamplighter shows. Left to right: Emge, Sgt. Rodrigue, Cpl. Bob Weiss and Yerxa.

LA Local Marks Golden Jubilee

Los Angeles—Members and friends of Local 47 (AFM) here staged a mammoth afternoon and evening celebration to fete the 50th anniversary of the LA local Oct. 30 at the Shrine Auditorium ballroom.

Outstanding during the musical program, which included symphony, Latin American rhythm and a session of bash by Erskine Hawkins' band, was a

massed brass band, comprised of the Long Beach, Santa Monica and Los Angeles county bands under the baton of B. A. Rolfe. The din of the massed brass was so great that it disrupted the opening of the San Francisco Opera company who were attempting to present *Lakme* in the adjacent Shrine Auditorium.

Los Angeles—Dick Haymes and Helen Forrest left here Nov. 4 on a tour of service hospitals that will cover Klamath Falls, Ore., Ft. Lewis, Seattle and Spokane.

LOS ANGELES BAND BRIEFS

Tranon, at this typing, was waiting to receive contract for Ted Fio Rito as a follow-up on Bernie Cummins, who is due at the Southgate spot Nov. 21... Looks like Skinnay Ennis has band spot for new show at Slapsie Maxie's, replacing Ted Lewis late this month.

Harry James returns to Casino Gardens for two week-end dates Nov. 24-26 and Dec. 1-3... Duke Shaffer, who shared the Aragon stand with Jack Riley band, remained as alternate band with Al Donahue, cutting his combo to nine pieces... Freddy Martin's return to the Grove will be Dec. 5.

Palladium shopping for replacement for Dale Jones combo as alternate to Stan Kenton. It may be jump combo under Red Dorris, long-time star of the Kenton Krew... Xavier Cugat, who has had two singers with the band since opening at Ciro's, is still singer-searching... Woody Herman's opening was second biggest in Palladium's history (record is held by Charlie Spivak, who was, however, aided by a big special benefit dance on his debut)... Spade Cooley re-opens Riverside Rancho Dec. 2.

Jive Jottings

Erskine Hawkins into the Club Plantation Nov. 2 after a bang-up week at the Orpheum, where he shared bill with Art Tatum... Earl Hines signed as opening attraction at new dance spot in Lincoln Park, the old roller skating rink remodeled as a combination rink and terry, and slated to light up Nov. 11.

Jack Porter, one of our top trumpet men, turned down an offer from Roy Eldridge to stay with his own little combo at Jim Dolan's, and was glad he did when he learned two weeks later that Eldridge had scrapped his own band to join A. Shaw... Red Callender Trio now under management of Reg Marshall.

Walter Fuller combo at the Radio Room, the first septa unit there since the King Cole Trio... Louise Franklin, who will play opposite Eddie "Rochester" Anderson in RKO's *Brewster's Millions*, is the wife of Drummer Lee Young.

Notings Today

A fanfare for Joe Sullivan, currently soloing at Cafe America, who passed out cigarettes (instead of cigars) to celebrate arrival of young Timothy Thomas Sullivan on Oct. 22 at Hollywood Hospital, wt. 8 lbs., 4½ oz... Ray Stillwell, former slip horn man with Russ Morgan et al, is head of new Harmony House publishing firm.

Bob Dunham, former guitarist who joined London office of U.S.O. and was first American to catch a robot bomb, is back in L. A. for treatment of injuries at Birmingham Hospital. He hopes to throw away cane soon... Spud Murphy out of maritime service with honor.

LA Local Votes On Elections

Los Angeles—Proposition to eliminate annual election of officers of Local 47 and substitute biennial elections, which was submitted for discussion at union's general meeting of Oct. 23, will go on the ballot for referendum to the entire membership at the coming December election.

President Spike Wallace and all other incumbent officers were renominated for office at the meeting, first to see a quorum in almost a year.

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Bullets Guns For Share in Haymes Hits Bulls Eye

Los Angeles—The \$400,000 suit against Dick Haymes and his present manager, Bill Burton, filed here by the singer's former manager, Pvt. George (Bullet) Durgom, was settled out of court two weeks before case was to go on trial.

Max Fink, attorney for Durgom, said that both parties in the matter had agreed to keep amount of settlement a secret. Fink said that the amount was "much higher" than \$35,000 reported by trade papers.

Durgom claimed in his suit that when he entered the service he turned his contract with Haymes, which called for 20 per cent of earnings over \$15,000 per year, to Burton with the understanding that he would share in the profits. "Then," he said, "after Haymes got into the big money, they forgot all about me. Suit contended that Haymes was now earning \$600,000 per year. It said that agreement will call for Durgom to receive his share whatever it is, over a period of several years.

Jack Benny Hires 21 Year Old Singer

Los Angeles—Larry Stevens became the regular vocal feature on the Jack Benny program with broadcast of Nov. 5. The 21-year-old singer, who used to pump gasoline, steps into the spot with almost no previous professional experience.

able discharge after 16 months at sea duty... Bud Combine, local drummer out of army and into Reg Nichols' band at the Rhythm Room... Sgt. Tommy Jones, who heads crack band at Santa Monica Recreation Center, marries charming Carol Pierpoint Nov. 26.

Malcolm Beelby, long-time rehearsal pianist at Warner Brothers, handed a music supervising post with salary boost to \$250 per week (this isn't an "it-is-reported" salary—we saw the contract)... Ted Lewis featuring Dixieland combo in his floorshow with such boys as George Brunini, trombone; Tony Parenti, clarinet; Nick Casti, trumpet; Tony Gerardi, bass.

Behind the Bandstand

Bill Grey assigned to create library for new "mystery band" reportedly backed by heavy cash from radio sources... Big name band opened in L. A. recently minus regular drummer, a well-known figure in music circles. Hide beater went too many rounds with the bottle and was down for the count, required two weeks of medical treatment. Leads could have invoked heavy unemployment, but was too glad to get the guy back.

Hollywood press agent who services suburban papers with "news," wrote elaborate, glowing review of Lew Gray's "opening" at the Palisades. Blurb appeared the following morning, but had evidently been written a day or so ahead, as the Palisades, due to last-minute union order, did not open.

Hey, Rube

Los Angeles—From Iowa where the tallest corn grows, a name-sake of Ted Lewis has sent the "High-Hatted Tragedian of Jazz," currently at Slapsie Maxie's here with his own show, a specially built, handsomely decorated case for his clarinet. Vice Street wits have it that the gaudy meant the "fan" hoped Lewis would keep his clarinet in the case.

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ON THE BEAT IN Hollywood

By Charles Emge

Notes on New Pix
In *To Have and Have Not* Hoagy Carmichael is an American piano player of the honky-tonk school who is stranded with a little band at a class-B hotel in Martinique (scene of the Warner Brothers version of the Ernest Hemingway novel from which the picture derives its title). These sequences have an unusual air of musical reality which unquestionably stems from the fact that Hoagy, and most of the other musicians seen in the band, actually recorded the music which they appear to play. That's *Jesse Price* playing—not just pretending to play—drums in Hoagy's band and Dave Robinson at the string bass. The drummer who does the tom-tom sequence is C. P. Johnson, a specialist on West Indian rhythm instruments and well known in Hollywood nite spots. The only "faking" we noted in the picture was by the player with a flute-like instrument, who was performing to sound-tracking by, we believe, Jimmy Briggs.

It's also satisfying to us to know that Lauren Bacall's voice is her own, not that of a vocal double.

Irish Eyes Are Smiling is just another sample of high-priced musical nostalgia which attempts to glorify the memory of the music and the name of the late Ernest R. Ball (*Let the Rest of the World Go By*, *Boy of Mine*, etc). However Ball's songs, sung by Dick Haymes and the Met's Leonard Warren and Blanche Thebom, will unquestionably provide satisfactory musical entertainment for a lot of people, if not for us. Notice that Haymes looks pretty handy at the piano. He's faking to sound track recorded by a studio pianist but he manages to make it look natural because he is, in fact, a passable pianist.

Watch for the Warner short, *I Won't Play*, a two-reeler which tells the story of a soldier (Dane Clark) who bores his buddies on the Pacific battle front by bragging about his musical accomplishments in civilian life. They think he's a four-flusher and call his bluff when a piano and a U.S.O. singer (Janis Paige) arrive at their camp.

With the aid of uncredited Artie Schutt, who was borrowed from MGM to do the piano recordings, the soldier-pianist makes his doubters feel plenty silly. We've been informed by a "usually reliable" source that Janis Paige did her own singing. Anyone with information to the contrary please report to this column.

Lot Lingo

Another one-time child prodigy breaks into the movies—

SITTIN' IN



RIFF-RAFF

For one whole chorus they will rock,
The sections swing, the solos sock,
Then 40 bars of blast and tear
That winds-up noise and ain't nowhere.

—gdp

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Camilla Wicks, 16-year-old violinist who has been doing concerts since she was eight years old, is doing an acting-playing role in Universal's Joan Davis comedy, *She Gets Her Man*. She's recording a Sarasate selection and Victor Herbert's *A La Valse* for use in the picture. . . . Ary Barroso (*Brazil*) arrives in Hollywood Nov. 13 to write songs for Carmen Miranda's next picture. . . . Woody Herman is doubling from the Palladium to Republic studios in North Hollywood where he and his bandsmen are doing a feature band role in *Earl Carroll's Vanities*. . . . Phil Spitalny and his all-gal ork are in Hollywood for a stint in Universal's Abbott & Costello starrer, *The Co-eds are Coming*, in which Spitalny plays the role of a school music teacher.

MGM publicity release: "No one will laugh when Spencer Tracy and Katherine Hepburn sit down at the piano in MGM's *Without Love*. Both stars started lessons this week under Jose Iturbi. Neither plays very well now but Iturbi expects both to be 'in the groove' by the time the picture starts."

Iturbi should start a school to teach piano in "ten easy lessons".

Kenny Entertains Gloria



Hollywood—Gloria DeHaven, radiant young film actress and singer, visits Kenny Baker on his Saturday night broadcast. Gorgeous Gloria's name has been linked romantically recently with Mickey Rooney, Dave Rose and others. But she's still single.

Bootleg Recording Gets Investigation

Los Angeles—Spike Jones is investigating the appearance of his recording of *Cocktails for Two*, made for a radio transcription company, in a juke box at a well known local eating establishment. Original platter was made for Standard Radio, and while copies, in regulation phonograph type of 78 r.p.m. style, were distributed to some record reviewers, no copies could legally have been placed on sale or distributed. There is a possibility that the juke box recording is a dubbing taken from a radio broadcast, a very simple process. Officials of Standard Radio are making an investigation.

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BEST TUNES of ALL by Jax

Embraceable You

The late George Gershwin wrote many fine songs — slow tunes such as *Somebody Loves Me* and *The Man I Love*, medium tempo tunes such as *S Wonderful* and *Lady Be Good*, fast tunes such as *Liza and I Got Rhythm*, show tunes such as *Summertime* and *It Ain't Necessarily So*. *Embraceable You*, the favorite Gershwin number with a host of trumpet players, happens to be my particular pet also. Hackett's version on Vocalion, his one-time theme song, is scarcely superior to his version on Commodore!

Available:

Bob Crosby, Decca 3271; Jimmy Dorsey, Decca 3928; Tommy Dorsey, Victor 27638; Jam Session at Commodore, Commodore 1501; Hazel Scott, Decca 18341; Teddy Wilson, Columbia 35905.

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Bobby Hackett, Vocalion 4877; Red Nichols, Brunswick 4957; French, Brunswick 8963.

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Lionel Hampton and Orchestra.....

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Fats Waller.....

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Featuring J. C. Higginbotham.....

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UPTOWN CAFE BLUES.....

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Coleman Hawkins and His Rhythm.....

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10-in.—B-11021—DAY DREAM..... 37c

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Johnny Hodges and His Orchestra.....

10-in.—B-1095—THE VERY THOUGHT..... 37c

OF YOU.....

ALL OF ME.....

Benny Carter and His Orchestra.....

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ARABY.....

MY BLUE HEAVEN.....

Coleman Hawkins Octette.....

* COMET *****

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CHICAGO 59, ILL.

Savoy Cats In Wax Session



New York—Bosied by Herman Lubinsky of Savoy label and supervised by Buck Ram, these cats, together with such other stars as Red Norvo, Teddy Wilson, Ernie Caceres, Earl Bostic, Don Byas and Remo Palmieri, cut four sides. Left to right: Shad Collins, Frankie Newton, Cozy Cole and Tyree Glenn. Red Wolfe Pic

DIGGIN' the DISCS WITH JAX

A Tribute to Bunny Berigan, Victor P-134, easily tops the re-issue field at the moment. This long-awaited album includes: *I Can't Get Started* and *Frankie and Johnny*, 20-1500; *Trees and Russian Lullaby*, 20-1501; *Jelly-Roll Blues* and *Black Bottom*, 201502; *Deed I Do* and *High Society*, 20-1503. On the swell Morton opus, Bunny achieved what was certainly his closest and greatest Armstrong approximation! Tommy Dorsey's *Whispering* and *Two in Love*, Victor 20-1597, find Sinatra and the Pied Pipers doing the vocals. Hal McIntyre's *Daisy Mae*, in the Ellington groove, is coupled with Jerry

Stewart's version of *It Might Have Been* on Victor 20-1599. Ray Eberle sings *Helpless* and Tex Beneke scats *When Johnny Comes Marching Home* on Glenn Miller's Victor disc, 20-1600. Hawkins' trumpet highlights *King Porter Stomp*, while Avery Par-rish's piano shines on *Lucky Seven*, Erskine Hawkins' band, Bluebird 30-0830.

Hot Jazz

MEADE LUX LEWIS

Chicago Flyer

Blues Whistle

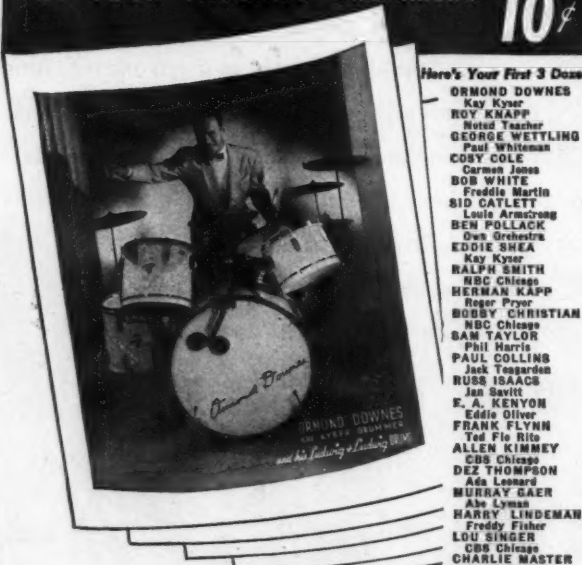
Blue Note 39

This pair of boogie numbers constitutes the only, and therefore the best, hot jazz on the current crop of platters. Lux is always very good, and what's more, he's usually refreshing. These sides are no exception. *Flyer* is exciting, climactic. *Whistle* is novel, quite an improvement over

Golden Rate Sextet

Los Angeles—Christmas-special *Command Performance* waxed for entertainment of service men included a "million-dollar sextette" comprised of Dinah Shore, Frances Langford, Ginny Simms, Judy Garland, Dorothy Lamour and Virginia O'Brien.

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Vincent Lopez
BUD MOORE
San Francisco Studios
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Little Jack Little
AUGIE THIELMAN
Bob Strong
JOE GARZ
Tommy Reynolds
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Lewis' original *Whistling Blues*. Although the final cadenza and subsequent coda tax Meade's whistling apparatus to the utmost, they provide the listener with an equal assortment of kicks and laughs.

Swing

IKE QUEBEC

Indiana

She's Funny That Way

Blue Note 38

Indiana, always a fine tune, receives excellent treatment from five deserving jazz sidemen. Tenorman Quebec, bassist Milt Hinton, and drummer Heard play with Calloway; pianist Ramlrez plays with Kirby, guitarist Grimes with Tatum. Ike's first chorus is pleasantly straightforward, his second stepped up considerably in drive and intensity. Roger takes a fair piano chorus, Tiny follows with a fair guitar chorus. Two chase choruses come next, with Ike, Ram, Tiny and J. C. alternating in rapid succession. Quebec returns for another solo, then passes on to a coda divided between Ram and himself. The reverse, which hasn't served as a vehicle for a saxophone concerto since Freeman waxed it for Commodore some years back, demonstrates the tremendous difference between the best white sax and colored sax. Bud and Ike are worlds apart, but both good. Quebec opens with a solo in which Hawkins and Webster appear as the chief influences. Ike hasn't Coleman's inspiration or Ben's intimacy, but he compares favorably with the late Chu Berry in that he isn't so extreme as either of the other two. Ram plays nicely up to the bridge of the next chorus, where Tiny comes in with some expressive and exploring guitar, and Ike takes it over from the bridge on. Ike's coda is strictly in the Hawk's manner. He's a real find, that man!

EMMETT BERRY

White Rose Kick

Sweet and Lovely

Byas'd Opinions

Deep Blue Dream

National 9001, 9002

White Rose is a riff number, written by Don Byas, played at a jump tempo. The opening ensemble smacks equally of John Kirby and of the Goodman Sextet. Don's tenor go really gets off, but Emmett follows with some nonsense syllables, and Rivera's piano isn't much better. In the closing ensemble, Hinton's bass steals the show. *Arnheim's Sweet and Lovely*, a slow ballad, opens with Dave's piano intro. The first

chorus consists of some straight work from Berry, some fancy work from Byas, and some hard work from Rivera. The second chorus features Emmett all the way, rather unfortunately, I think. Berry's coda, however, sparkles more brilliantly. *Opinions* is another Byas original, taken as a jump. After the opening group playing, Dave takes the next chorus to the bridge and Emmett carries it across, almost dropping into the brink on the way. Don comes in for two very commendable sax solos, thus managing to liven things up a bit, until the over-pat ensemble whips it to a well-beaten conclusion. *Blue Dream*, composed by Rivera, is a slow mood number with a charmingly relaxed beat. Hinton's bass intro is good, but leads into some more Berry-led ensemble which is ultimately saved by a Byas bit, only to be turned back to Emmett once again. Dave gets a crack at his own baby, but it's Byas again who really gives Rivera's *enfant terrible* a satisfactory going over. Milt and Don, the heroes of the session, justly share the coda.

WILL BRADLEY

Lightning Boogie

Sugar Hill Boogie Woogie

Celebrity 7014

Emporia Lefty Scott, my personal nemesis, dreamed these bouncy instrumentals up from somewhere! *Lightning* is just that, as Johnny Guarneri opens up with some of his city-slicker piano. Paul Ricci solos next to a backdrop of fast-moving ensemble, as does Guarneri in the next two choruses. Bradley plays some plenty good fast-tempo blues, is succeeded by the ensemble and then by Johnny again. Soon all is over, and few memories linger on. Bassist Haggard, drummer Gussak, and trumpeter Butterfield may know their way around Sugar Hill, but they get very little chance to deliver the mail on *Boogie Woogie*. Ricci's clarinet comes in and sounds rather surprised about it all. Guarneri plays neatly, as ever, But Bradley should have let it go with his effort on the reverse. Johnny returns, doing his best to save the show from mediocrity, but his best is scarcely that marvelous! The ensemble takes it away, leaving Emporia satisfied and me overjoyed.

COOTIE WILLIAMS

Blue Garden Blues

Is You Is Or Is You Ain't

Hit 7108

This is the only full-band swing platter of the bunch now at hand, but it's a great plenty in itself. Cootie's *Blue Garden Blues* bears such a striking resemblance to Spencer's *Royal Garden* that, if I hadn't read the label twice, I might be tempted to state that this tune's really identical to the latter! At any rate, it makes for choice swing. Williams phrases the opening chorus magnificently, to be followed in turn by some equally outstanding ensemble playing. Cootie returns, in great (Modulate to Page 9)



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Wax Added To Celluloid Plant

Los Angeles—Entry of MGM studio interests into the phonograph platter business, a venture which was ready for launching at the time the war broke out, and which was dropped due to material shortages, is being revived with probability that some action will be taken within the next few months.

As under the original plan, one of leading figures in firm will be Tommy Dorsey, who sold studio interests on the idea and who will personally hold a large share of the stock.

Diggin' The Discs—Jax

(Jumped from Page 8)

form, rifting against a similar backing. The tenorman gets wonderful wa-wa encouragement from the brass section, and the trombonist comes through with some superb Tricky Sam stuff. A fast, modern piano solo leads into the closing ensemble riffs by one of the finest brass units in the business. Cootie and Eddie Vinson chase each other all over the other side, obscuring the noxious Jordan novelty in the process!

ANDY KIRK

*Baby Don't You Tell Me No Lie
Fare Thee Honey Fare Thee Well*
Decca 4448

June Richmond sings both of these, sounding better than usual on *Fare Thee Honey*, that great old Lovie Alston number. If you want to hear it done even better, go back to Connie Boswell's version, waxed to the accompaniment of Pollack's Pick-A-Rib Boys!

TAB SMITH

*You Lovely You
I'll Live True To You*
Decca 8661

Trevor Bacon handles both vocal assignments, and Tab noodles occasionally on his alto. *True To You* is slow, oh so slow, and may melt in the mouths of some of you!

LOUIS PRIMA

*The Very Thought Of You
The White Cliffs Of Dover*
Hit 7109

Noble's nobility wears thin under consistent bounce treatment, as New Orleans Louis II playfully demonstrates here. The orchestra really gets behind Prima on his vocal, and from there on, in spite of some ensemble flim-flam and a sax fillip, Louis' horn-of-plenty dominates. I may become a prophet without honor, but I'm going to drape one of my own

limbs over the furthestmost extremity of that proverbial offshoot and hazard a prediction. If Prima's *White Cliffs* gets the promotion it deserves, it should become the biggest thing he has ever done! His singing and his playing find exactly the medium they require in this light-hearted jiving of an overly sentimental ballad. And his boys fall right in behind him. This is Prima at his best!

JIMMY DORSEY

*Moon On My Pillow
Sweet Dreams Sweetheart*
Decca 18627

Moon is from *She Has What It Takes*, *Dreams* is from *Hollywood Canteen*. What's to keep this disc from selling? I like Teddy Walters on guitar as well as the next single-string picker, and I had hoped J. D. might entertain the notion of featuring him in that capacity once in a while. Long Sinatra's stand-in, Teddy gets a chance to sing on his own on both these sides, proving that those who thought him superior to Fearless Frankie weren't far from the truth.

Vocal

**BING CROSBY.
ANDREWS SISTERS**

*Three Caballeros
Don't Fence Me In*
Decca 23365

I doubt that Bing needs the help of the Throaty Threesome to put anything across, but perhaps they can use his help. *Don't Fence*, from *Hollywood Canteen*, is quite a song. The same cannot be said of *Caballeros*, the title-song of a new pic. Vic Schoen is right there with the backing!

KITTY CARLISE

*The Very Thought Of You
Sweet Dreams Sweetheart*
Decca 23359

Kitty sings *Thought*, also the title-song of a forthcoming movie, as most of us have come to expect it to be sung and not as Prima so vastly improves upon it. *Sweet Dreams* is very touching, very touching! Vic Young fiddles while Kitty burns.

Novelty

RUSS MORGAN

*Dance With A Dolly
There Goes That Song Again*
Decca 18625

Tony Pastor seats *Dolly* somewhat better than Al Jennings does here, but neither of them can touch Prima's rendition. *There Goes* is from *Carolina Blues*, and I wonder if Russ is serious when he mouths the lyrics. Sure hope not!

June Gets Double Break



Hollywood—While waiting for her chance on the screen, June Duprez spent her time writing songs, without much success. Then she got a leading role in *None But The Lonely Heart*. Almost simultaneously, one of her tunes, *I Woke Up And Started Dreaming*, received its first airing and looks like a hit. Dick Auerndt, director of the NBC show *A Song Is Born*, pins a floral token on June here in celebration of the event.

GUY LOMBARDO

*The Very Thought Of You
Meet Me In St. Louis Louis*
Decca 18626

Very Thought, very Noble, very Lombardo! Brother Guy waves the magic wand, and Sister Rose Marie saws the tune in half without great bodily injury, to the tune at least. The Lombardo Quartet—count 'em, one, two, three, four—goes into its waltz on the back. Nevertheless, this song will be featured in a picture of the same name, with the second Louis omitted from the marquees.

'Commando' Shouts Blues For GI-Disc

New York—Overseas GI jazz fans are in for a kick when they hear clarinetist PeeWee Russell making with the vocal on a new V-Discs waxing. The record, PeeWee's first vocal attempt on a platter, is called *PeeWee's Blues* and is one of five sides the jazzman cut with Muggsy Spanier's All-Star band. Sides also feature trombonist Lou McGarrity, tenor-man "Boogie" Richmond

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Red Nichols Cuts Capitol Platters

Los Angeles—Red Nichols made the initial sides of what will be a series of recordings for Capitol records here Oct. 18, using a group of ace sidemen. With Earl Sturgis, piano; Gene Englund, bass; Frankie Carlson, drums; Don Lodice, tenor; Heinie Beau, clarinet, and the leader's trumpet. Group cut *If I Had You* and *Little by Little*, adding Floyd O'Brien, trombone, for *Royal Garden Blues* and *I'm In the Mood for Love*, which featured Nichols' cornet.

James P. Johnson Cuts Asch Album

New York—Pianist James P. Johnson, whose name has come into special jazz prominence recently because of his numerous Asch and Blue Notes discs as well as his appearances on the Condon Blue network concerts, will present a musical history of New York jazz in his soon-to-be released Asch album.

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The late and lamented (but not much) *Chamber Music Society of Lower Basin Street* radio program has been laid to rest. It was buried only a few weeks ago, but it had died long, long before that. Here was another sad case of what commercial radio can—and often does—do to a lively idea.

Music enthusiasts had high hopes for the *Basin Street* show when it was introduced—as a sustainer. The music was good and with a fine jazz flavor, yet not so precious as to drive away the general public. Gino Hamilton's amusing and somewhat barbed comments added much as did those of professor Jockomo McCarthy. The burlesque Metropolitan opera inflection of the speakers contrasted nobly with the rocking rhythms.

When the show got a sponsor, everybody was glad. Sponsors are needed to keep expensive shows running. And with sponsorship came changes. The old Basin Street idea might be all right as a sustainer, but now it must be augmented. Lots of guest stars. Some of them expensive. And some of them fitting the program like a Dewey button at a PAC convention.

Then there were the insults. Public opinion checkers had heard listeners chuckling over the insults. So the insults were doubled in quantity and doubled in size. Sound theory—if it's funny to see a man hit on the head with a bladder it must be twice as funny to see him beaten to death with a club.

And there was Milton Cross. Hamilton had been a big hit doing a burlesque of the dignified Cross intonation. Ergo, if Hamilton was comical, Cross, HIMSELF, IN PERSON, NOT AN IMITATION, would be triply comical.

With all the extra, added attractions, there was little room for music, but then, Jack Benny and Bob Hope and Fibber McGee have big Crossleys with very little music—and Walter Winchell with none at all.

So the operation was successful—and the patient died.

Now there is some point in crying over spilled milk if the tears will help to prevent the next bottle of cow juice from being splattered on the sidewalk. There are, at the moment, several sustaining radio programs of more than passing interest to jazz, swing, jive, jump, dixieland and what-have-you fans. Eddie Condon's Blue network show, Mildred Bailey's airings and Raymond Scott, who built for Columbia an exciting band with plenty of bounce. Billy Butterfield's *Jam Session* has its hot moments on the Blue. And there are others.

The point we want to make is that if a pop music program—or any other kind for that matter—attracts listeners enough to come to the attention of a sponsor, it has attracted those listeners because of what it is, not because of what the prospective sponsor thinks it ought to be.

And so it seems to us that any sponsor contemplating the backing of one of these swazz (swing-jazz or you-name-it) shows would be wise—both artistically and commercially—to let it continue in the same vein in which it has acquired a faithful audience. And the artists would do well to beware any prospective bank-

Dick Tested



Chicago—Richard Paige, whose voice is familiar to radio listeners, recently was given a screen test by Republic studios. He probably will wind up as a western star.

Takes The Air



Philadelphia—Pat Cameron, who used to sing with Sonny Dunham, has become staff vocalist at station WCAU here, a spot in which Kitty Kallen and several other name canaries got their start.

CHORDS AND DISCORDS

Something For The Boys

New Guinea.

To the Editors,
It was nice of you fellows in preparing this special ballot for the men overseas so they may be able to get their vote in this year. Keep up the good work and I'm anxiously awaiting every issue of *Down Beat* so I can keep hep to the music world.

Joseph Batja.

(Ed. Note: This letter is typical of numerous received from some of the 6,000 servicemen who received the special ballot.)

The Music Stopped

Canadian Station.

Dear Sirs,
Two of the most listened-to radio programs in this country are the *Sunday Bandwagon* and the *Spotlight Band* program. Both these shows have enjoyed considerable popularity in the past and I cannot understand their reasons for changing from straight musical programs to more the variety type of show. I wish both of these shows would be confined to swing or even commercial sweet by the popular

roller who says, "I want your program, but of course we'll make a few changes. We'll want to add a big name comedian and a dramatic sketch by Arch Oboler and a quiz game. And if your band could play just a little bit more like Guy Lombardo . . . !"



"Have you something by Basie that would go with maroon drapes?"

RAGTIME MARCHES ON

NEW NUMBERS

CONKLING—A daughter to Mr. and Mrs. James Conkling, Oct. 19, in Hollywood, Cal. Mother is Donna King of the King Sisters.

SULLIVAN—An 8 lb. 4½ oz. son, Timothy Thomas, to Mr. and Mrs. Joe Sullivan, Oct. 22, in Hollywood, Cal. Father is pianist.

FLYNN—A 6 lb. 14 oz. son, Edward Joseph II, to Capt. and Mrs. Ed Flynn, Oct. 22, in Brooklyn, N. Y. Father is former N. Y. rep for Down Beat.

NYDEGGER—A son, David Lee, to Mr. and Mrs. Lee Nydegger, October 8, in Wichita, Kan. Father is guitarist and former musical director of KFBH, Wichita. Mother is concert pianist.

FALSTEIN—A daughter to Dr. and Mrs. Maurice Falstein, Oct. 12, in Chicago. Mother is Lynn Chalmers, staff vocalist at WBBM, Chicago.

TIED NOTES

KEHRER-BAUER—Corp. Charles Kehr-er Jr., director of band at March Field, Cal., to Elaine Bauer, former vocalist with Henry Busse, Oct. 23, at March Field, Cal.

SHELLEDAY-GOTTESFELD—Lt. Al Shelleday, former trumpeter-vocalist with Al Kavelin, now in army air corps, to Marcia Gottesfeld, Oct. 20, in New York.

HESWOOD-SCHREFFEL—Arthur Heswood, vocalist and choir director with Fred Waring, to Elenor Schreffel, Oct. 1, at Shawnee-On-The-Delaware, Pa.

WALLIS-CROFOOT—Cpl. Hal Wallis,

bandleaders. There are more than plenty variety shows on the air.

RCAF Sgt. D. M. Whelen.
(See the editorial on this page for further comment on this subject)

'Beat' Proves First Class

South Pacific.

Dear Sirs,
A strange thing happened in Saipan when I landed there with the navy. Only first-class mail was allowed to reach the first invaders but somehow we managed to get a *Down Beat*. I'll bet at least 60 of my buddies read it. The last time I saw it only four pages remained. Why don't you engrave each issue on a stone tablet?

Richard Ettinger.

WHERE IS?

CARL ANDREWS, saxist, formerly with Will Osborne
CHARLES HUNT, formerly with Ted Weems
BILL MULVHILL, formerly with Tommy Tucker
MELBA MELICENT MILDE, former Pittsburgh musician
JOAN PAIGE, former orchestra leader
ROY HARTE, drummer, formerly with George Paxton
LEW QUADLING, pianist, formerly with Dick Jurgens
LOU VACCA, trumpeter, formerly with Dick Jurgens
COOKIE ADAMS, saxist, formerly with Dick Jurgens
IKE CARPENTER, pianist, formerly with Johnny Long
BILL KENNEDY, vocalist, formerly with Vaughn Monroe
NICK MATURE, tenor saxist, formerly with Bob Chester

WE FOUND

GLEN GALYON, now Pfc. Harry G. Galyon, 3296481, A.P.O. 709, c/o P.M., San Francisco
CURT FURNELL, now a private at Fort Ord, Cal.
DICK WYDLER, 622 N. Manhattan Place, Los Angeles, Cal.
HAL SMITH, 15569, Camille St., Van Nuys, Cal.
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former orchestra leader, to Dolores Marie Crofoot, Oct. 14, in Temple, Tex.

FINAL BAR

THOMAS—Arnold "Tommy" Thomas, Louis Jordan pianist, Oct. 26, in New York.
BERNARD—Felix W. Bernard, 47, songwriter, associated with MGM musical department at the time of death, Oct. 27, in Hollywood, Cal.

SITTIN' IN



HOME GROAN

Brave men may squirm and chew a hankie
While bobby-soxers faint at Frankie—
The guy's O.K.—his fans? No thank-ee!
Those kids we'd spank—Egad, we're cranky!

—gbb

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By GEORGE HOFER, Jr.

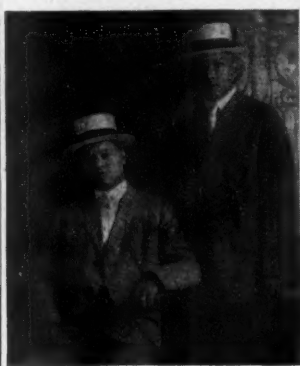
Sidney Bechet has not been around Chicago for any length of time since the early twenties. Yet he knows everybody in the Windy City and everybody knows him. He is probably the most popular personality of all hot jazz musicians. Recently while in Chicago he took the Reids of Cincinnati and the Boxer out to Prairie Avenue to the home of Mrs. Alma Molsby nee Domangue. Alma is originally from Priere Street in New Orleans and cooks up probably the choicest chicken gumbo in existence. After filling us to the brim with gumbo, both Sid and Alma sang several of the charming creole songs that made for a veritable Crescent City afternoon on a raw Chicago day.

While in Chicago last month Sidney held forth musically for a few jazz fans in a private home on a Sunday afternoon. The session was organized by Paul Miller of Esquire and the personnel of the jazz trio was exceptional. Sidney played both soprano sax and clarinet during the afternoon accompanied by Max Miller (Chicago all around musician now working in a war plant) on piano and Ken Smith on drums. The result was some fine jazz with Sidney in great horn form and the two rhythm accordingly inspired.

Remarkable thing about the session was that Bechet's playing (timeless earthy jazz) went along with the advanced ideas and improvisations of Max Miller to make for a unified and inspiring jazz performance. Proving that the jazz feeling remains basically the same although techniques and styles may vary. Noteworthy were the two fifteen minute sets of the blues, one featuring Bechet on clarinet and the other on soprano sax. An original of Sidney's called *Liberty Street Stomp* was played with the gusto of the old Storyville district through which Liberty Street ran. Ken Smith is a comparatively unknown drummer with a solid beat deserving of a chance in the big time.

When Sidney visited New Orleans in June, 1944, a trip he made by plane, all the local musicians contemporary to Sid were surprised to hear him playing soprano sax. They all had remembered him as a clarinet virtuoso only. Sidney did play clarinet only until 1919 when he bought his first soprano sax in Chicago.

Bechet came to Chicago in 1918 and his first job in the Windy City was at the old Monogram theater, where he had a few



Freddie Keppard and Sidney Bechet

lines in the show as well as playing clarinet in the pit. The company at the Monogram did musical comedy and dramatics and Sid became quite a showman. He later went on the road with the 7-11 Show out of New York and his antics from the pit detracted so much from the show the producer kept him out of the pit and stationed him on the stage. Sid's act was to take the part of a Chinaman with a laundry. A customer came to get his shirt but had lost his ticket and gets into a fight with Sid, who winds up the act playing clarinet. One show in which Bechet played was *How Come* in which he played blues back of Bessie Smith and *Pagliacci* back of Gertrude Harvey. Sid later took Bessie to the New York recording studios and got her started on her long recording career. Bechet recalls Bessie could dance and sing other numbers besides the blues for which she is famous.

The association between Sidney Bechet and Freddie Keppard was a very close one during Sid's Chicago days. They played together at the old Deluxe Cafe and every night after work the two of them pitched a ball until dawn. The following afternoons were always taken up with retracing their steps of the night before in search of a clarinet and trumpet carelessly left in one of the eight or nine saloons visited on the foray. Bechet reveals that Keppard played on a great many of the Wilbur Sweatman records.

NOTE: Due to the paper shortage, space is at a premium. Beginning next month this column will follow a new set-up. The Hot Box in the issue of the first of the month will feature a single story similar to the Bechet piece above. The Hot Box for the fifteenth of the month will be a hodge podge containing short tid bits relating to jazz on records, jazz publications, collector activities and the catalogue. For December 1, story on Jim Dadd Walker, who taught the late Charles Christian.

Down Beat covers the music news from coast to coast—and is read around the world.

ALONG MELODY ROW

Sunny (Amor and Besame Mucho) Skylar, continuing on a foreign kick, has a new special, *Chinese Prayer*, written in celebration of the 33rd anniversary of the Republic of China. Tune was introduced by the composer on one of his Mutual radio shows . . . *Manhattan Melodies*, a new music firm, is working on *I Found You Again* and *Something To Write Home Again*, both penned by Lou Schwartz . . . Belltone Music has trombonist Trummie Young's latest, *I'm Livin' For Today*. Tune will be recorded on Signature by a group headed by Young . . . Broadway Music is concentrating on *That Moon's In My Heart* by Albert Von Tilzer and Harry MacPherson . . . Mills Music is reviving *Take Me In Your Arms*, composed by Mitchell Parish and Fred Markush.

Phil Moore's *I'm Gonna See My Baby* will be sung by Ann Miller in the Columbia pic *Endie Was A Lady*. Tune is being waxed on Capitol by Johnny Mercer and the Pied Pipers. Moore's newest tune is *125th St. Prophet*, written about an old character in the Harlem area . . . *Wherever There's Love* (There's You and I), by Eddie Condon and John DeVries, is on the Warock list. Esther Silsbee is the new contact for that firm in New York . . . *If You Are But A Dream*, adapted from Rubinstein's *Romance*, by Moe Jaffe, Nat Bonx and Jack Fulton, and *There's No You*, by Tom Adair and Hal Hopper, are Barton Music's latest tunes. *There's No You* was introduced by Frank Sinatra at New York's Paramount theater . . . *Cee, Baby Ain't I Good To You*, by Don Redman and Andy Razaf, with a King Cole Trio recording, is being plugged by Capitol Songs. Also Johnny Mercer's *Duration Blues* . . . *Someone To Love*, written by Buddy Warren, is getting a big push from Martin Block's firm. Tune has been recorded on Capitol by Jo Stafford.

Nat Brandwynne and Irving Caesar collabed on *Whisper In The Night*, being published by Robbins Music. Others on the Robbins' list are two Billie Rogers originals, *Cymbal Simon* and *Poison Ivory*, Gonna Build A



NEED NEW MATERIAL?

Then send for Don T. Franklin's original enter-tainers bulletins. New par-odies, band arrivals, pub-lications, monologues, 5 differ-ent issues, \$1.00. I also write material for individ-uals. Inquire, Don Franklin, 3643D Dimeba, Chicago 47.

Big Fence Around Texas, by Cliff Friend, Katherine Phillips and George Olsen, and the novelty written by Joe Greene, Stan Ken-ton and Charles Lawrence titled *And Her Tears Flowed Like Wine*, which was recorded by Kenton on Capitol . . . T. B. Harms and Chappell are working jointly to make *This Christmas* the number one holiday tune this year. Ap-propriately titled, tune was writ-ten by Sammy Kahn and Julie Stein. T. B. Harms has the score, written by Jerome Kern and E. Y. Harburg, from the picture *Can't Help Singing*, starring Deanna Durbin. Chappell is also pushing *Strange Music*, written by Harold Wright and George Forest, from the operetta *Song of Norway*.

Harmony House Publications in Hollywood have two new ones writ-ten by Don Michael and Bryan Raye, titled *In Person* and *I Took One Look At You* . . . On the Brown & Henderson list are *Turn Off The Rain* (Turn On A Rain-bow) by Lew Brown and Ray Hen-derson, and *On The Corner of Dream Street And Main*, by Mort Dixon and Ray Henderson . . .

Francisco-American Publications is publishing *This Day and Ago* by Roy Kaiser and Nic Harper, get-ting plugs from Woody Herman, Jimmy Dorsey, Tony Pastor and Henry Busse. Firm is also readying Kaiser's *On Christmas Eve With You*, written in collaboration with Larry Glaessner . . . Edward B. Marks has a new album, *Boogie Woogie Land*, compiled by Sammy Price . . . Tin Pan Alley Publi-cations is publishing *Perhaps Next Spring*, by James J. Metcalfe and Harold F. Rusch. Also *You're Not The Girl I Left Behind* and *Can't You Realize*, both by Jerry Lama. *Sweet Elizabeth*, written by Billy Baskette and Ernest Ford is dedicated to Victoria Eliza-

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beth James, daughter of Harry James . . . New on the Barnhart list are *When The Sun Goes Down* (In My Old Home Town), by Johnny Whitney and Lois Mundlin, getting plugs from Tiny Hill, and *False Hearted Girl*, by Tex Hall. Also *It's The Truth* Ruth, by Ernest Fleury and Roe-coe Barnhart, and *Lately*, by Kenny Manges and Maurice Crance . . . Timberland Publish-ing Co. has *Yankee*, by Arlo Johnson and James O'Brien . . . Ray Hibbler and William Porter Burnet have penned *Why Can't You Hear My Love Song?* . . . *You're The One For Me*, by Roy Kaiser and Walter Zitzke, is being featured by Dick Powell. Swing Music Publishers of Mil-waukee is publishing the tune.

No Sale

New York—The gal with the red face is Esther Silsbee, new contact for Warock Music. After talking earnestly one evening to try to sell a tune to Arthur Lake, manager of the Mills Brothers, she departed, confident that she had impressed him with the worth of the song. It wasn't until next day she discovered she had walked away with the copy meant for Lake!



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John works at an electronics plant on Long Island, and makes \$85 a week. Almost 16% of it goes into War Bonds.

Mary has been driving rivets into the hide of one bomber after another out at an airplane plant on the West Coast. She makes \$55 a week, and puts 14% of it into War Bonds.

John and Mary are typical of more than 27 million Americans on the Payroll Savings Plan who, every single month, put half a BILLION dollars into War Bonds. That's enough to buy one of those hundred-million-dollar battleships every week with enough money for an aircraft carrier and three or four cruisers left over.

In addition, John and Mary and the other people on the Payroll Plan have been among the biggest buyers of extra Bonds in every War Loan Drive.

They've financed a good share of our war effort all by themselves, and they've tucked away billions of dol-lars in savings that are going to come in mighty handy for both them and their country later on.

When this war is finally won, and we start giving credit where credit is due, don't forget John and Mary. After the fighting men, they deserve a place right at the top of the list. They've earned it.



You've backed the attack—
now speed the Victory!

Johnny's got a new tune...

and swing can wait --- and so can Mairzy Doats!

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When Johnny Comes Marching Home

(Jumped from Page One)

strictly everyman's arena. I have nothing but respect for Sinatra's activities in the presidential campaign. It was no press stunt—he obviously sincerely believes what he is doing—and is doing what he can to help elect the man in whom he believes. Why say that he knows nothing about politics? He knows just as much or more than some of the pompous mugwumps who spout flatulent nothings unendingly over the radio. Sinatra merely

gets up as a man and says, "I believe in the candidacy of FDR," and sits down. That privilege can and should be denied no one.

Too, this country has been too inert politically for years—that's why some of the gentlemen in politics have gotten away with the murder that they have. If some one of Sinatra's popularity, and Bogart's brains, and all the other name-appeal of the show people who were campaigning, plugs hard enough on the air and in person, people who ordinarily don't pay any attention to elections are going to be interested—and as far as I am concerned, that's more important than getting a liberal candidate to win the election.

Get people interested in politics, keep them that way, and all the bleating I and other people have been doing about things like Jim Crow will be unnecessary. People who don't know and don't care are willing to allow anything to happen as long as they personally aren't bothered. But if they have been interested, and I don't care whether it's by Sinatra or by textbooks, sneaking over underhanded political deals is going to be a lot harder than it has been in the past.

If the war and the election accomplish only this, with whatever help show people can give, I personally, and I think almost every other service man would say, that it was worth all the GI jive. This country needs to get out of its

political shell more than any other in the world. If Sinatra or anybody else can do it, more power to them. I think that he makes just as much sense in five minutes as fifteen or twenty Southern legislators I might mention—and his ideas are a lot more palatable than theirs.

If you're a citizen, you have the right to shoot your mouth off. If you are a patriot, you have a duty to. That includes me, you, and Crosby. Maybe if there's enough of it, once again I'll be able to beat four-four with the hands instead of the feet.

TIPS FOR TUBMEN

By GEORGE WETTLING

Just received a letter from "somewhere in England" from my old friend, Kenny Clarke, who was playing those fine drums for Red Allen in Chicago a couple of years ago. It's good to hear from guys like Kenny and know they are still beating it out.

Here's a letter from Dewey J. Carducci of Edenhorn, Pa. and of all things, he wants to know where Gene Krupa, Dave Tough, Jo Jones and your writer went to school. Guess we all went to the same institution—the school of hard knocks. I know that we all played around a good deal be-

Omaha Theater Returns Vaude

Omaha—The differences between the Omaha Musicians' Union, Local 70, and the Tri-States Theatres Corporation, who operate the Omaha, Orpheum and Paramount theaters here, have been ironed out. District Manager William Miskell has announced that stage shows will go back into the Orpheum as soon as he can book them. The Orpheum has been on a straight pic policy but biz not comparable to that of live shows. —Art Oleson

fore any so-called big name guys would hire us. But really, we all went to school in Chicago.

Frank Sootere of Philly wants to know how he can make his bass drum have that thud effect or tone that most of us use nowadays. The first step is to not have the heads too tight. As an added precaution, the heads can be muffled from the inside by a strip of velvet about two inches wide slipped over the shell of the bass drum before putting the heads back on. A piece of mole-skin will also help muffle the drum and also protect the head from the beater ball, when placed where the beater ball strikes.

My old friend and sidekick from Beantown, George L. Stone, has sent me some very interesting paradiddles, which I am passing on to you guys and I hope you'll enjoy them as much as I did.

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(D) (H) (L)



Pvt. Bob Kakakalau, former bassist with Harry James, Artie Shaw and Claude Thornhill, is stationed at the Old Farms convalescent hospital at Avon, Conn., following injuries received earlier this year in North Carolina which left him blinded. . . Capt. Don Hartburg, once with Isham Jones, received the Bronze Star recently for his work as a signal officer with the Tenth air force in India.

Two former musicians have returned to the bandstand following discharges from the AAF. Norman Lee is back at his tenor chair with Eddy Howard after two years' service. Arnold Ross, pianist with Jack Jenney, Bill Marshall and Vaughn Monroe, returned to civies after his discharge from Fort Dix, N. J. . . Former drummer with Xavier Cugat, Pfc. Anthony Maldonado is serving as a Jap interpreter in the South Pacific. . . Sgt. Jay Jackoskie, clarinet with Lawrence Welk before he sewed on the AAF emblem, has recently been assigned to the band at Pope Field, N.C. Another showstopper with the Pope Field and Camp Bragg, N. C. unit is S/Sgt. Bill DeMaria who leads another AAF band at the post. Before joining the army, he played sax and vocalized with Ray Kinney.

The band that rocks the landing strip down at Wright field, Dayton, Ohio, is stocked with ace musicians. Led by First Sgt. Denry Lombard (Norvo, Phil Napoleon and Joe Haymes) trumpet, the band includes: Sgt. Johnny Martel (Goodman and Byrne), Pfc. Bob Wallis (Chico Marx) and Sgt. Leo Dworkin (Bob Strong), trumpets; Pfc. Scoby Dill (Thornhill), Pfc. Jim Beadling (Johnny Richards), and Pfc. Warner Hinchman, trombones; Cpl. Ray Schultz (Goodman and Scott), Cpl. Homer Watson, Sgt. Frank Kinnin (Berrigan and Tommy

Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were band leaders on or after November 1, and vote ONLY for girl and boy singers actually working with a band as vocalists.

DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1944", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to arrive before midnight, Dec. 15.

Ellington Takes Early Lead In 1944 Band Poll

(Jumped from Page One)

within a band must not be considered, such as the Herman Woodchoppers or the Crosby Bobcats. Only intact units, such as the King Cole Trio, or the Louis Reynolds) and Pvt. Russ Stadelman, sax; Pfc. Vince Salerno, piano; Sgt. Don Pfeiffer, bass; and Cpl. Dick Shannon (Hallett), drums.

Wichita, Kan.—Wayne Euchner, since last July director of the Cessna Aircraft employees' orchestra here, joined the staff of radio station KFH as musical director Oct. 22.

Jordan, Art Tatum or John Kirby combos, may compete. Here are tabulations at press time:

Swing Bands

1-Duke Ellington	47
2-Woody Herman	35
3-Benny Goodman	30
4-Count Basie	29
5-Stan Kenton	29
6-Harry James	23
7-Tommy Dorsey	20
8-Lionel Hampton	18
9-Les Brown	15
10-Charlie Barnet	14
11-Jimmie Lunceford	11

(none under ten listed)

Sweet Bands

1-Tommy Dorsey	54
2-Charlie Spivak	37
3-Harry James	31
4-Glen Miller	21
5-Sammy Kaye	19
6-Duke Ellington	16
7-Hal McIntyre	11

(none under ten listed)

1-King Cole Trio	35
2-Louis Jordan	27
3-Art Tatum Trio	16
4-John Kirby	13

(none under ten listed)

Small Combos (Vocal)

1-Pied Pipers	29
2-Ink Spots	12
3-Moderaires	12
4-Delta Rhythm Boys	11
5-Merry Macs	11
6-Mills Brothers	11

(none under ten listed)

Girl Singer (Not Band)

1-Dinah Shore	37
2-Billie Holiday	27
3-Art Tatum Trio	16
4-John Kirby	13

(none under ten listed)

Male Singer (Not Band)

1-Bing Crosby	69
2-Frank Sinatra	33
3-Dick Haymes	16

(none under ten listed)

Favorite Soloist

1-Benny Goodman	34
2-Harry James	14
3-Coleman Hawkins	13

(none under ten listed)

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Charlie Shaw Publications

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King of Corn

1-Spike Jones	75
2-Guy Lombardo	39

(none under ten listed)

ALL-STAR BAND

Trumpet

1-Ray Eldridge	38
2-Ziggy Elman	34
3-Billy Butterfield	17
4-Bobby Hackett	13
5-Rex Stewart	11

(none under ten listed)

Trombone

1-J. C. Higginbotham	59
2-Leu McGarrity	30
3-Lawrence Brown	15

(none under ten listed)

Alto Sax

1-Johnny Hodges	73
2-Willie Smith	6
3-Toots Mondello	5

(none under five listed)

Tenor Sax

1-Lester Young	27
2-Ben Webster	19
3-Tex Beneke	17
4-Vido Musso	13
5-Charlie Ventura	12

(none under ten listed)

Baritone Sax

1-Ernie Caceres	49
2-Harry Carney	43
3-Earl Carruthers	11

(none under ten listed)

Clarinet

1-PeeWee Russell	80
2-Irving Fazola	23
3-Buddy DeFrance	13

(none under five listed)

Piano

1-Mel Powell	25
2-Teddy Wilson	18
3-Johnny Guarnieri	9
4-Joe Bushkin	5

(none under five listed)

Drums

1-Buddy Rich	38
2-Jo Jones	19

3-Cozy Cole	15
4-Dave Tough	13

(none under ten listed)

Base

1-Oscar Pettiford	45
2-Sid Weiss	31
3-Bobby Haggart	30
4-Slim Stewart	11
5-Artie Bernstein	10

(none under ten listed)

Guitar

1-Eddie Condon	37
2-Al Casey	31
3-Allan Reuss	16

(none under ten listed)

Arranger

1-Sy Oliver	73
2-Billy Strayhorn	9
3-Jerry Gray	8

(none under five listed)

Male Singer

1-Bob Eberly	18
2-Buddy DeVito	14
3-Jimmy Rushing	10

(none under five listed)

Girl Singer

1-Anita O'Day	28
2-Caroleyn Grey	17
3-Kitty Kallen	16

(none under ten listed)

VOTE HERE!

For your favorite musician and band send your Selection to Contest Editor, Down Beat —203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

.....	Trumpet
.....	Trombone
.....	Alto Sax
.....	Tenor Sax
.....	Baritone Sax
.....	Clarinet
.....	Piano
.....	Drums
.....	Base
.....	Guitar
.....	Arranger
.....	Male Singer
.....	Girl Singer

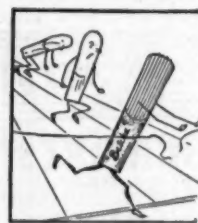
(Vote Only for Singers Who Are Working With Bands as Vocalists)

YOUR FAVORITES OF 1944

(Leaders Are Eligible for Votes Here)

Swing Band.....	
Second Choice.....	
Sweet Band.....	
Second Choice.....	
Small Combo (3 to 6 pieces).....	
(Instrumental)	
Small Combo (Vocal).....	
(Trios & Quartets)	
Male Singer.....	
(NOT working as a band vocalist)	
Girl Singer.....	
(NOT working as a band vocalist)	
"King of Corn".....	
Favorite Soloist.....	
(Best instrumentalist, leader or sideman, and regardless of what instrument he plays)	
Your Name.....	
Street Address.....	
City.....	State.....
Professional Musician?	Yes <input type="checkbox"/> No <input type="checkbox"/>

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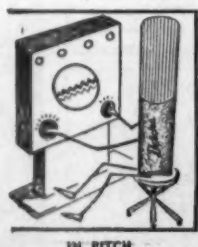
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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Max Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A
Allen R. (Garrick) Chl., nc
Armstrong, L. (Howard) Wash., D. C., 11/24-30, t
Arnheim, G. (Sherman's) San Diego, nc

B
Bardo, B. (Lat'n Quarter) Chicago, Clang, 11/23, nc
Barnet, C. (Palace) Akron, 11/17-20, t; (Palace) Columbus, O., 11/21-23, t; (Downtown) Detroit, 11/24-30, t
Basie, C. (Earle) Phila., 11/17-23, t
Beckner, D. (Blue Moon) Wichita, Kan., 11/17-20, b
Bishop, B. (Club Madrid) Louisville, Clang, 11/19, nc; (Indiana Roof) Indianapolis, 11/22-26, b; (Trinon) Chicago, Opong, 11/25, b
Bondshu, N. (Roosevelt) New Orleans, b
Bradshaw, T. (Louisiana Club) Wash., D. C., Opong, 11/24, nc
Brandwynne, N. (Waldorf-Astoria) NYC, h
Brigade, A. (Rainbow) Denver, b
Britton, M. (Orpheum) Omaha, 11/17-23, t

C
Busse, H. (Palace) San Francisco, h

C
Carle, F. (Pennsylvania) NYC, h
Carter, E. (Apollo) NYC, 11/17-23, t
Castle, L. (New Yorker), NYC, h
Cavallaro, C. (Palmer House) Chicago, h
Courtney, D. (Casa Loma) St. Louis, 11/17-30, b
Cross, C. (Chanticleer) Baltimore, nc
Cugat, K. (Claro's) Hollywood, Cal., nc
Cummins, B. (Trinon) Southgate, Cal., Opong, 11/21, nc

D
Dorsey, J. (Capitol) NYC, 11/16-30, t
Dorsey, T. (Chase) St. Louis, 11/24-30, h
Dunham, S. (Frolics) Miami, Clang, 11/27, b

E
Ellington, D. (Royal) Baltimore, 11/17-24, t; (Apollo) NYC, 11/24-30, t
Ennis, S. (Casino Gardens) Ocean Pk., Cal., Clang, 11/19, b

F
Fields, E. (Club Alhambra) Los Angeles, nc

Fields, S. (Meadowbrook) Cedar Grove, N. J., nc
Foster, C. (Blackhawk) Chl., r

G
Garber, J. (Tune-Town) St. Louis, Clang, 11/20, b
Gray, G. (Circle) Indianapolis, 11/17-23, t; (Paramount) NYC, Opong, 11/23, t

H
Hamilton, G. (Mark Hopkins) San Francisco, h
Hampton, L. (Downtown) Chicago, 11/24-30, t
Hauck, C. (Last Frontier) Las Vegas, Nev., h
Hawkins, E. (Plantation) Los Angeles, nc
Herman, W. (Palladium) Hollywood, Cal., Clang, 11/25, b
Hill, T. (Rainbow Randevu) Salt Lake City, 11/20-12/3, h
Hines, E. (Metropolitan) Cleveland, 11/17-23, t; (Paradise) Detroit, 11/24-30, t
Hoglund, E. (Claro's) Mexico City, nc
Hudson, D. (Lincoln) NYC, h

J
Jordan, L. (Adams) Newark, N. J., 11/16-22, t
Joy, J. (Aragon) Houston, Opong, 11/24, b

K
Kassel, A. (Aragon) Chl., h
Kavellin, A. (Plantation) Houston, nc
Kaye, S. (Michigan) Detroit, 11/17-23, t; (Chicago) Chicago, 11/24-30, t
Kenton, S. (Palladium) Hollywood, Cal., Opong, 11/25, b
King, H. (Biltmore) Los Angeles, h
Kinney, R. (Club Ferdinand) Hartford, Clang, 11/21, nc; (Adams) Newark, N. J., Opong, 11/30, t
Kirk, A. (Plantation) St. Louis, nc
Krupa, G. (Sherman) Chl., h

L
Levant, P. (Grove) Orange, Tex., nc
Lewis, T. (Slapsie Maxie's) Hollywood, Cal., nc
Light, E. (Biltmore) NYC, h
Lombardo, G. (Roosevelt) NYC, h
Long, J. (RKO) Boston, 11/16-22, t; (Adams) Newark, N. J., 11/23-29, t

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Lucas, C. (Palace) Youngstown, O., 11/17-19, t
Luncheon, J. (Paradise) Detroit, 11/17-23, t; (Regal) Chicago, 11/24-30, t
Lyman, A. (Copacabana) NYC, nc

M
McCune, B. (Edison) NYC, h
McIntire, L. (Lexington) NYC, h
McIntyre, H. (RKO) Boston, 11/22-29, t
Masters, F. (Latin Quarter) Chicago, Opong, 11/24, nc
Molina, C. (Schroeder) Milwaukee, Clang, 11/19, h; (Indiana Roof) Indianapolis, Opong, 11/25, b
Monroe, V. (Commodore) NYC, h
Morgan, B. (Claremont) Berkeley, Cal., h

O
Osborne, W. (Palace) Cleveland, 11/17-23, t; (RKO) Boston, Opong, 11/30, t
Owens, H. (Ambassador) L. A., Cal., h

P
Palmer, J. (Terrace Room) Newark, N. J., nc, Clang, 11/19
Pastor, T. (Paramount) NYC, Clang, 11/23, h
Paxton, G. (Roseland) NYC, b

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ARAGON, Chicago—Art Kassel
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MEADOWBROOK, Cedar Grove, N. J.—Shep Fields
NEW YORKER HOTEL, New York—Lee Castle
PALACE HOTEL, San Francisco—Henry Busse
PALLADIUM, Hollywood, Cal.—Woody Herman; Nov. 28, Stan Kenton
PALMER HOUSE, Chicago—Carmen Cavallaro
PENNSYLVANIA HOTEL, New York—Frankie Carle
ROOSEVELT HOTEL, New Orleans—Neil Bondshu
ROOSEVELT HOTEL, New York—Guy Lombardo
ROSELAND, New York—George Paxton
ST. FRANCIS HOTEL, San Francisco—Ted Weems
SHERMAN HOTEL, Chicago—Gene Krupa
STEVENS HOTEL, Chicago—Tommy Tucker
TERRACE ROOM, Newark, N. J.—Jimmy Palmer
TRIANON, Chicago—Don Reid; Nov. 28, Billy Bishop
TRIANON, Southgate, Cal.—Frankie Masters; Nov. 21, Bernie Cummins
WALDORF-ASTORIA, New York—Nat Brandwynne

Ravassa, C. (La Martinique) NYC, nc
Reid, D. (Trinon) Chl., Clang, 11/26, b
Reisman, L. (Statler) Wash., D. C., h
Rogers, B. (Pelham Heath) NYC, r
Ruhl, W. (Commodore Perry) Toledo, h

S
Sanders, J. (Muehlbach) K. C., Mo., h, Clang, 11/23
Saunders, H. (St. Anthony's) San Antonio, h
Saunders, R. (DeLina) Chl., nc
Shaffer, F. (Syracuse) N. Y., h
Shaw, A. (Pacific Square) San Diego, Cal., 11/25-26, b
Spivak, C. (Palace) Canton, O., 11/17-19, t; (State) Hartford, 11/23-26, t
Stone, E. (Troadero) Evansville, Ind., nc
Straeter, T. (Mocambo) Hollywood, Cal.
Strong Benny (Bismarck) Chl., h
Stuart, M. (El Rancho Vegas) Las Vegas, Nev., h

T
Tucker, T. (Stevens) Chicago, h

V
Van, G. (Peabody) Memphis, Clang, 11/23, h
Vandias, Emil (Edgewater Beach) Chl., h

W
Wald, J. (Metropolitan) Providence, R. I., 11/23-26, t
Wasson, H. (Buena Vista) Biloxi, Miss., h
Weems, T. (St. Francis) San Francisco, h
Wells, L. (Downtown) Detroit, 11/17-23, t
White, B. (Happy Hour) Minneapolis, Clang, 11/28, nc

Princess Born To Donna King

Los Angeles—Baby girl born to Donna King of the King Sisters Oct. 19 has been named Cornelia Brewster Conkling, the first name taken from an aunt, who is known professionally as Yvonne King. The King Sisters' family name is Driggs.
Donna's husband, Jim Conkling, was discharged from navy shortly before birth of the baby and was home for the event. Marilyn King, youngest of sisters, replaced Donna in the quartet during their current theater tour.

LA Local Pins 2nd Gold Star

Los Angeles—Sgt. James Pease, 23, a trombone player before he entered the air forces, is believed to be the second former member of Local 47 to die in line of duty. Sgt. Pease was reported missing after bomber on which he was a turret gunner, crashed into the sea during an operational flight off coast of South America.
Still reported to be first local musician to die in combat is Sgt. Bert Glickman, former trumpet player here, aero gunner whose plane was shot down over France last July.

Art Back To Front

New York—Former bandleader-arranger Art Mooney, after an honorable release from the army, is in town organizing a band. It will be a 19-piece, probably booked through William Morris.

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Hollywood—BRIGHT LIGHTS: The King Sisters will have their new Parfums ready for the holiday market . . . Donna King's hubby got his medical discharge and was here to greet the new little queen . . . Nick Stuart's ork is being held-over at the El Rancho Vegas until January . . . Ethel Krupa will join The Drums in the Windy City for that Thanksgiving date . . . Freddy Martin's Maestro Music expects to clean-up with Georgia Gibbs' waxing of *Trolley Song*.

Rod Curtis will be The Horn's new singer. Horn is pluggin' the two tunes *Allure* and *I'm Not Worried* which The Legs wrote several years ago. Berlin published 'em . . . Cole Porter is undergoing the 31st operation on his leg . . . Dale Evans bowed-out of her radio commitments and will devote more time to her flicker career . . . The Dick Himmers call the new wee-one Robert Argyle . . . Bobby Jones, trumpeter, calls his new boy, Francis Xavier Cugat Jones. Yup, like an apple to the teacher.

Frances Langford has applied for a pilot's license . . . Dave Dexter is Kansas Citying . . . Libby Holman's Overseas trip was nipped because her guitar accompanist, Josh White is not white!

ARC LIGHTS: Johnny Clark nixed a Universal contract the week before he signed with Hunt

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Nov. 21—Al Burroughs, Slim Davis, Coleman Hawkins
Nov. 22—Hal McIntyre, Tom Morgan
Nov. 23—Ernie Caceres, Tyree Glenn
Nov. 24—Serge Chaloff, Teddy Wilson
Nov. 25—Gus Bivona, Will Osborne
Nov. 26—Henry Levine
Nov. 28—George Wettling
Nov. 30—Don Boyd, Dick Spengler

Stromberg. Mister S. has noped three loan-out offers (among 'em Johnny Green's offer for Clark to duet with Lana Turner in Metro's *Week-End at the Waldorf*) and will film-debut Clark in *Young Widow*, *Dishonored Lady* and *Gen. Patton* . . . Gloria DeHaven's part in *Red Adams* (formerly *Dr. Adams*) is being built-up since Metro previewed and couldn't believe their eyes and luck.

"June Haver will play the other 'Dolly Sister' opposite The Legs. They held out for Alice Faye some long . . . Ramsay Ames and RKO have said adieu . . . Frankie Masters and ork will do a U musical short . . . Woody Herman will sing, dance and play his clarinet, as well as emote in Rep's *Earl Carroll's Vanities* . . . Metro is doing a cartoon around the *Is You Is or Is You Ain't My Baby* tune.

LOVE LIGHTS: Ava Gardner, who goes for Artie Shaw, goes out with Tom Trout, sometimes . . . Sally Rand is sheddin' her hubby and donnin' the Fans again . . . Jimmy McHugh and Joan Caulfield dating and where oh where is Mary Meade? . . . Lucille Bremer and Helen Forrest are both for ork leader Ted Straeter. The Forrest sees Dennis Day when he's in town. . . Martha, the ex of Hal Kemp and Vic Mature will wed a Medico . . . Dave Rose and Jane Nigh are still at it.

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WANT FIRST ALTO and trumpet for location. All others write. Harry Collins, Grand Island, Nebraska.

are still the double-talk of the town but she talks long-distance with Lt. Ned Moss, too . . . Then there's the John Payne, Peter Lawford, Gloria DeHaven business, too, that no one can figure. As we type this, she strolls by with Hugh Daniels . . . Ray's kid sis, June Hutton, is beatin' it out with drummer-man Buddy Rich.

Everyone sez Dolores Moran is married to Ginny Simm's ole boy friend, Maj. Gus Diamond . . . That was a chilly hello Kay Kyser gave Ginny backstage at the Command Performance. Photos finally coaxed 'em to pose for publicity pics . . . Looks like Boots and Matty Malneck won't be hangin' their Christmas stockin's side by side this year . . . Georgia Gibbs and Pat Nearney continue to amaze each other . . . The cat-tier ones are wonderin' if Pat Dane and Tommy Dorsey can keep the Act up until the New Year.

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STATIC U. S. PAT. NO. 2,287,529

Never before in all the world a reed like this!

Yes, "MIRACLE" is a wholly new kind of record. Into its creation have gone the same skill and ingenuity that made "JAZZ," "JOSVIBRANT," "MY MASTERPIECE," and "POPULAIRE"—the records that you have already made famous. A long list of top-notch musicians—Benny Goodman, Jimmy Dorsey, Woody Herman, Shep Fields—and many others, use and recommend "MIRACLE" for its responsive playing qualities, durability and economy.

Join the thousands of players who are enjoying unprecedented reed benefits with "MIRACLE."

**Get one from your dealer now.
THE NEED OF TOMORROW IS HERE TODAY!**

For Your Information:

When creating our plastic need, we could not expect the easy way out of simulating a cone of need. Plastic and cone are two entirely different materials, requiring different methods and procedures in the production of needs. Our experts put in long hours of study and experiment in solving the problem of the playable plastic need. Our Vibro-Dynamic and Static Patents incorporate the features that make our plastic needs without peer.

incorporates the features that make our plastic needs without peer. We have the largest and most modern factory for need making. Our equipment consists of specially designed machines and devices for the accurate production of plastic in a wide variety of shapes and sizes. We have the largest and most modern factory for need making. Our equipment consists of specially designed machines and devices for the accurate production of plastic in a wide variety of shapes and sizes. We have the largest and most modern factory for need making. Our equipment consists of specially designed machines and devices for the accurate production of plastic in a wide variety of shapes and sizes.

FRENCH AMERICAN REEDS MFG. CO.
1425 BROADWAY NEW YORK CITY

PLAYING QUALITIES
Starts blowing easily
Perfect control
Easy Stracote
No squeaking
Rich tone
True intonation
Brilliant
Mellow easy subtones
No tone distortions

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The illustrations show the exclusive features that distinguish "MIRACLE." It is made of a special, hygienic, non-warping plastic compound according to secret processes.

fill out and send us this coupon only if you cannot obtain our reeds from your regular dealer, and do not fail to give us the correct name and address of your dealer. We want him to be in condition to supply you with all the Macfarlane Reeds for your future needs.

Students used the following "MIRACLE" needs:

1	1 1/2	2	2 1/2	3
SOFT	MEDIUM SOFT	MEDIUM	MEDIUM HARD	HARD

Quantity.....	Instrument.....	Strength.....	Per Each	Other Maccafee
	Packed as shown	Clarinet	\$1.50	reed prices on
	PRICES: in individual	Alto Sax	2.00	request
	transparent case	Tenor Sax	2.50	

☐ Remittance enclosed ☐ Send literature on all Maccaferri reeds

10.

Your regular dealer's name...

Name _____

...

Address

20 CENTS
CANADA and FOREIGN 20¢
EACH YEAR

NAME
ADDRESS
CITY and State

FRENCH AMERICAN REEDS MFG. CO.
1458 BROADWAY
NEW YORK CITY